

FINE ARTS DEPT.

JUNE 1942



SCHOOL ARTS

MURALS, DRAWING, PAINTING



PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

VOLUME
41
NUMBER
10
40 CENTS

DEFENSE POSTERS
are made in all Milwaukee, Wisconsin, school
grades. Alfred G. Pelikan, Art Director

New Presidents of Art Associations



MARGARET F. S. GLACE

Eastern Arts at its New York Convention elected Miss Glace as its President for 1942-1943.

Miss Glace is Head of Teacher Education Department at Maryland Institute in Baltimore. She graduated from Elmira College and earned her Master of Arts degree at George Peabody College for Teachers. After teaching and supervising art in the schools of New York, Florida, and Pennsylvania she became a member of the faculty of the State Teachers College in Shippensburg, Pennsylvania. In addition to her position at Maryland Institute, which she took in 1937, she is on the faculty of the Teachers College, Johns Hopkins University.

Elected Vice-president, Dana P. Vaughn, Dean of the Rhode Island School of Design of Providence. Treasurer, Raymond P. Ensign. Council Members elected for 3-year term were Ethel Bray, Head of Art Department, Public Schools in Washington, D. C.; Marguerite Tiffany, Head of Art Department, State Teachers College, Paterson, New Jersey; and Walter Haggerty representing "The Ship." Council Member for two-year term is Ruth Coburn, Supervisor of Art in Burlington, Vermont.



KENNETH E. SMITH

The Southeastern Arts Association meeting in Greensboro, North Carolina, elected as their new President, Kenneth Eugene Smith, Assistant Professor of Ceramics at Newcomb College of Tulane University, New Orleans.

Professor Smith received his B.S. degree from Alfred University in 1929 and the M.A. degree from Ohio State University in 1938. Before coming to Newcomb College in 1929, he worked as kiln setter and assistant ceramist with the National Fireproofing Company. The author of a number of articles in ceramic journals, Professor Smith is a member of the American Ceramic Society, Keramos, and Beta Delta fraternity.

The new Vice-president is Mrs. Mary Leah Stewart, Assistant Professor of Art, Woman's College, the University of North Carolina, Greensboro. Auditor—Josie Di Maggio, Art Teacher, New Orleans Public Schools. Secretary-Treasurer is May Klutz, Art Teacher in the Girls' High School of Atlanta, Georgia. New Council Members are Mrs. Winifred VanCise, Art Supervisor, Albany Public Schools, Albany, Georgia, and Ralph Barber of the Milton Bradley Company in Atlanta.

Next year's meeting will be in Athens, Georgia.



BERNICE V. SETZER

The Kansas City Meeting of the Western Arts Association selected Bernice V. Setzer, Director of Art at Des Moines, Iowa, as their new President.

Mrs. Setzer is a graduate of the Indianapolis Normal School, the Applied Arts Summer School of Chicago and earned her degree at the California College of Arts and Crafts of Oakland. She has been a teacher of art and music in Indianapolis, Assistant Director of Art and Music at San Antonio, Texas, and a member of the Department of Art Faculty at Kent (Ohio) State Teachers College. Among the many prominent art people with whom she has worked are Joseph Binder, Marya Werten, Emmy Zweybruck and Norman Edwards.

Carl H. Hamburger, Supervisor of Industrial Arts at Cleveland, is the new Vice-president with Irene Swan, Supervisor of Art at Rosewell, New Mexico, as the new Auditor.

New members of the Council are Olga M. Schubkegel, Director of Art, Hammond, Indiana, and Lloyd L. Waite, Instructor of Fine and Industrial Arts, Cranbrook School, Michigan.

The 1943 meeting is planned for Detroit.

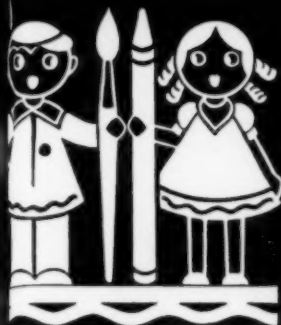
Fifth Annual Gold Award by the Eastern Arts Association



Theodore M. Dillaway, Director of Art for Philadelphia, was honored at the New York Convention of the E.A.A. by receiving the Gold Award for long and distinguished service in the field of Art Education.

Mr. Dillaway, a pupil of the Massachusetts School of Art and Delaclone Academy of Paris, has had the distinction of serving Buffalo, Boston, and Philadelphia as Director of Art Education. In spite of a busy life as an executive, organizer, and leader he has attained added distinction with his numerous paintings.





SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSISTANT EDITOR

Pedro deLemos
EDITOR

Esther deLemos Morton
ASSISTANT EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc
Worcester · Massachusetts
Publishers

The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index

ADVISORY EDITORS

ALICE STOWELL BISHOP
Supervisor of Art, New London, Connecticut

ELISE REID BOYLSTON
Assistant Supervisor of Fine and Industrial Arts, Atlanta, Georgia

ROSE NETZORG KERR
Illustrator and Designer (Formerly Teachers College Art Supervisor), Waldwick, New Jersey

GLEN LUKENS
Chairman of the Department of Crafts, University of Southern California

BESS FOSTER MATHER
Supervisor of Art, Minneapolis Minnesota

ALFRED G. PELIKAN
Director, Milwaukee Art Institute, Milwaukee, Wisconsin

RUTH REEVES
Modern Designer of Textiles New York City

CLARA P. REYNOLDS
Director of Fine and Industrial Arts, Grammar and High Schools, Seattle, Washington

MURIEL V. SIBELL
Head of Fine Arts Department University of Colorado

NELL ADAMS SMITH
Director of Art

BEULA M. WADSWORTH
Art Hobbies Workshop Tucson, Arizona

WILLIAM G. WHITFORD
Chairman of the Department of Art Education University of Chicago

BUSINESS DEPARTMENT

PAUL F. GOWARD
Business Manager

ALLISTON GREENE
Managing Editor

INEZ F. DAVIS
Circulation Manager

DONALD P. SPENCER
Advertising Manager

McCLANAHAN & CO.
Advertising Representative
295 Madison Avenue, New York
Phone LExington 2-1234

DWIGHT H. EARLY
Advertising Representative
100 N. LaSalle St., Chicago
Phone CEntral 4158

Subscription Rates

United States, \$3.00 a year

Foreign, \$4.00

Canadian Subscription, \$4.00

Representative

Wm. Dawson Subscription

Service Limited

70 King St., East Toronto, 2

Copyright 1942

by The Davis Press, Inc.

Worcester, Massachusetts

Vol. 41 No. 10

CONTENTS

June 1942

Murals, Drawing, and Painting Number

Edited by ESTHER deLEMONS MORTON, Assistant Editor

ART EDUCATION IS NATIONAL DEFENSE—An Editorial	Pedro deLemos	326
DEFEND AMERICA POSTERS	Alfred Pelikan	328
MURAL PAINTING OFFERS CREATIVE EXPRESSION FOR ALL	Edwin D. Myers	329
A HIGH SCHOOL ART ASSEMBLY	Norma Bose	330
REAL MURALS IN JUNIOR HIGH SCHOOL	Bennetta Kennedy	332
A COOPERATIVE PROJECT	Irene Hazel	333
ADULT EDUCATION PROGRAM OF HERSHEY, PENNSYLVANIA		334
MURALS BRIGHTEN THE CORNER WHERE YOU ARE	Lula E. Mills	335
THE BEGINNING FIGURE	Charlotte Bisazza	336
THE FIRST TEMPERA MURALS	Pedro deLemos	338
THE ANCIENT ART OF WAX PAINTING	Pedro deLemos	339
EGYPTIAN HISTORY IN PICTURES	Pedro deLemos	341
WATER COLOR WOOD BLOCK PRINTING	Ada Gilmore	340
DIRECTED PERSPECTIVE	Stanley Whitmeyer	342
DESIGNED FIGURE MURALS FOR BEGINNERS	Esther deLemos Morton	343

GRADE HELPS. From Grade Teachers Everywhere

Figure Drawing and the Animated Mural	Esther deLemos Morton	344-345
Possibilities of Mural Painting in a Grade School	Morris Pleason and William Scanlan	346
Rodeo	Helen Olson	347
Map Your Draw	Dorothy Virginia Bennit	348
The Cooperative Influence of Murals in Art	J. Maurice Strattan and Maurice Chuse	349
How the Fourth, Fifth, and Sixth Grades Painted Murals	Thelma Biddle	350
A Mural Backdrop for the Stage	Betty R. Sandbourne	351
The History of New York	Dorothy L. Browne	352
A Mural, Land, Water, Air Travel	Ella Simpson	352
Our International Frieze	Helen Stevens	353
Recreation Murals	Myrtle E. Sell	354
A Cinderella Unit	Mary G. Palermo	355
Murals With the Slide Projector	Margaret Rea	356
Show Card Color in a New Use	Sherman E. Dance	356
The Large Illustrative Painting—A Socialized Activity	Isabel M. Jacobs	357
The Teaching of Figure Drawing Through the Play Motif	Maurice Chuse	358
Experimental Fingerpainting	Rose Martinelli	358
Perspective in Grade IV	Anstrice Carter Kellogg	359
Perspective	Mildred E. Lusk	359

COLOR PAGES

The Hill-Town of St. Paul	Ada Gilmore	344-a
Quilts—A Blockprint	Ada Gilmore	344-b
Still Life Water Color Painting	Miriam deLemos	344-c
Progressive Steps in Painting and Composition	Miriam deLemos	344-d

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

All manuscript, illustrations, and photographs are submitted at owner's risk. The publishers take every precaution to safeguard material while it is in our possession, but we assume no responsibility for it while it is in our possession or in transit.

SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.

ART IS NATIONAL DEFENSE



CREATIVE practical arts in our schools are becoming more and more prominent and will become increasingly so because every progressive community recognizes they are economically and socially essential in a democratic society. The arts are one of the most beneficial influences in our country because they are uplifting, informative, unifying, and curative. Only retardent communities do not include art today in their school curriculum, which is their loss, as the arts cultivate personality and character, and help develop a sound community.

- Art education in this country has progressed extensively since the last World War and it will reach greater recognition in the period following this war, and leaders in the Nation's welfare recognize its values. This is because the turn of Time's wheel has proven that Art Applied is Art Alive, enhancing Everyday Life, improving every part of civilization's environment. Not only is modern living dependent upon art for better surroundings but it is an important factor for better mental and physical condition, as can be attested by statements from many important American authorities.

- Leaders in psychiatry and occupational therapy say "that on the whole people who break down mentally are recreationally illiterate." Again, "One of the means par excellence to objective mental energies is occupational therapy." "When the mind is content and at rest because the hands are busy, the feeling of self-pity (the most destructive emotion in human personality) will gradually disappear."

- "Art alone as a recreational activity in American life is of immense value—it creates the satisfaction that one can do something, provides interest outside of self, is a means of expression devoid of the tension required of most other work, when part of making a living. It serves as a communication medium with many other activities, developing a harmonious relationship and completes a feeling of well-being, making better citizens everywhere." I am sure there is not a community that cannot recall instances of individuals of all ages who have found their "niche" of recognition through some art "hobby" and thereby enriched not only their family and themselves in a happier life but also the well-being of their community's life as a whole.

- C. Gilbert Wrenn, Professor of Education Psychology, University of Minnesota, connects such recreational art for young people as an *important part of National Defense*. In his part of the report, "Time on Their Hands," issued by the American Council of Education, he states "no element is more important in national defense than the quality of the individuals who bear the responsibility for that defense." For any creative or cultural values we can add to their lives should give youth a bigger stake in American civilization and leave them anxious to defend it from all enemies, within or without. It can increase the physical, mental, and spiritual fitness of the people upon whom the defense of our country rests."

- To the large number of minds in our country who minimize artistic values or art achievement, let me remind them of the irrefutable parallel of the artistic achievement and the industrial perfection of the two major nations with whom we are at war. They are nations internationally renowned for their arts. They are nations internationally known for their industrial capacity and because of these attainments we are now contending with severe handicaps. They have not only captured many of our foreign markets but have competed successfully in previous years in taking our own home markets. When factory after factory was closing down in our industrial centers, Japan and Germany were pouring in shipload after shipload of optical goods, precision tools, cutlery, homeware, and art goods. These were not only arriving due to their lesser costs but largely because of either superior quality

or more attractive designs. As history is proving that the modern war is closely integrated with world markets, how important it is that we improve our art applied to everything we make, and see to it that our art education is stepped up toward helping us avoid competition with foreign lands in our own home markets. More art behind our own American products will prevent outside competition and less foreign entanglements leading to war. *In such development we find Art Education a very important factor in National Defense.*

- American genius has proven the value of art education. Frank Hopkinson Smith, one of the world's great bridge builders, was also an active artist. Paul Revere was a fine silver craftsman. Morse, the father of telegraphy, was an excellent and successful portrait painter. Robert Fulton, while an art student in England in 1802, witnessed the trial trip of the first steamboat, *Charlotte Dundas*, invented by James Watt. Fulton with his keen artist's eye five years later developed a much finer steamboat, the *Clermont*, in America. Comparison of the two boats' design will show how art improved appearances. Scientists, physicians, inventors, leaders in many professions know the values of art in their lives. So many physicians and specialists in medicine are art enthusiasts and actually paint, etch, and sketch and do art handicrafts, that a regular art exhibition is held at the annual A.M.A. conventions. Recently I talked with a director of a Defense School training many young men in machine work and machine draughting, and he said how noticeable was the progress made over others by those who had studied art, as they could "much more easily visualize what they were doing."

- Defense of the American industries requires more Art Education than ever. They are suffering for it. Recent events have proven it. In a recent national competition among 800 competitors for a fountain-pen design, although \$500 was announced for the winning design, the judges decided no single entry merited this award so they gave four \$100 awards instead. The design winning first honors was won by a young lady, a refugee design student from Germany. The announcement stated, "While many of the designs were outstanding in originality, none was practical for manufacture—the prerequisite for the \$500 award."

- Our newspapers over a year ago made news, that the United States Department of Commerce would expend the sum of \$250,000,000 in South and Central America to meet the demand annually needed by the thousands of North American gift and art shops, formerly supplied by European countries. Stylists were to be sent to induce this immense production in Latin-America. At this writing I am informed the plan has not succeeded, as was expected by anyone who knows the Indian native artist of South America and his aversion to mass production of art crafts.

- American Youth are entitled to as good and as efficient an art training as accompanies the regular education in the Axis countries, if our youth in their total education expect to compete with the Axis nations either in the world markets or in our embattled world.

- William S. Knudsen has said "Brain training is likewise an essential part of hand training. The best man is one who combines book learning with the learning which comes of doing things with the hands." James Bryant Conant, President of Harvard University, has written, "Our schools must be concerned with educating for a useful life not only the able scholar but the artist and the craftsman. At present we have too much make-believe in our schools and our colleges—too many feeble attempts, . . . proper only for a restricted type of individual."

- The great number of idle youth during normal times demand an art training for our boys and girls so that sums like the \$250,000,000 can be intelligently earned in our own country, producing the art needs for our own homes, and eliminate all bread lines and relief dependents.

- After years of constant interest in this great need I am in the frame of mind to declare, anyone who agitates the discontinuing of art education in our schools is ignorantly or unknowingly guilty of advocating sabotage of an important part of America's Defense—for Art Education is National Defense.

Written, February 1942

Pedro deLemos

JUNE 327
1942



Art is an important part of any progressive nation's life and will always be integrated with education in alert communities

Above posters produced in the Milwaukee schools under the supervision of Alfred Pelikan, Art Supervisor. An important article on Defense Posters by Mr. Pelikan will appear in the next *School Arts*, giving complete Defense Poster Program for school art departments



MURAL PAINTING OFFERS CREATIVE EXPRESSION FOR ALL

EDWIN D. MYERS, Instructor, Webster Groves High School, Webster Groves, Missouri

MAKING murals for the library, school annual office, instrumental music rooms, classrooms, and hall is not only an exciting and joyful experience for the student, but likewise is a democratic means of creative expression for practical use. Our actual use of this bit of philosophy has successfully decorated the walls of our school with good student work while at the same time doing much to establish in the minds of the faculty and students that art is a valuable aid in the process of learning.

● Observing that my students enjoyed doing chalk murals and other large scale projects, we decided that doing a real mural for a specific spot would be a worth-while experiment. During a class discussion of this problem, it was suggested by a student that the Junior School Library was an ideal place for our first venture. Upon examination of the room it was decided that canvas would be more practical than painting directly on the walls. Two panels, 6 by 18 feet each, were prepared and placed on easels in the art room. Since this was an excellent chance for the integration of art and library reading, group plannings and discussions made possible a valuable exercise in critical judgment, "active appreciation." The subject matter finally chosen for the first panel was from the romantic pages of favorite American literature—"Leather Stocking Tales," "Westward Ho," "Ramona," "Mark Twain," "Old Ironsides," "Little Women," etc. The subject matter for the second panel was from the favorites of English Literature—"David Balfour," "Don Quixote," "Peter Pan," "Jungle Tales," "Heide," and "Robin Hood." The layout was done carefully on the canvas in charcoal and the process of painting commenced. Having had but a small amount of previous training in the handling of oil paint, the students showed that although a certain amount of skill is needed for any kind of expression, the flexibility of oil mediums was of great assistance and they gained confidence and skill as work progressed.

● This group of panels was so successful that a request for decorating the walls of the school "Annual" office was accepted. Subject matter for this commission was chosen by the "Annual" staff, the theme being the importance of the school "Annual" in school activities. Oil applied directly to a prepared wall was the medium used.

● More requests for murals came pouring in than we could execute in oil but we did a number in chalk media on large bogus paper that brightened up Math, Science, English, and many other classrooms.

● One request we did not turn down—and which is now in the process of execution, was a series of four panels, 6 by 18 feet, for the instrumental music rehearsal rooms, depicting the development of music through the ages. This problem was supervised by three girls who were music and art students. They did the research necessary in the field of music and contributed to the layout. In addition they executed the final panel of the series, its central theme being the contribution of public school music to the community.

● Organization of another unit to depict the development of Democracy in Education is under way. Research is to be done in collaboration with a Faculty study group now working on a Philosophy of Education for our school system. We strive at all times to keep our groups democratic, encouraging all who show an interest to participate in these large scale projects, but we do not lose sight of our educational policy to study individual traits, capacities, and interests. We encourage experimentation and do not discourage small scale units.





HIGH SCHOOL ART ASSEMBLY

NORMA BOSE
Roosevelt High School
Washington, D. C.

FEW students in proportion to the enrollment elect art in the senior high schools in Washington, D. C. Some feel they have no talent; others, that they lack the time.

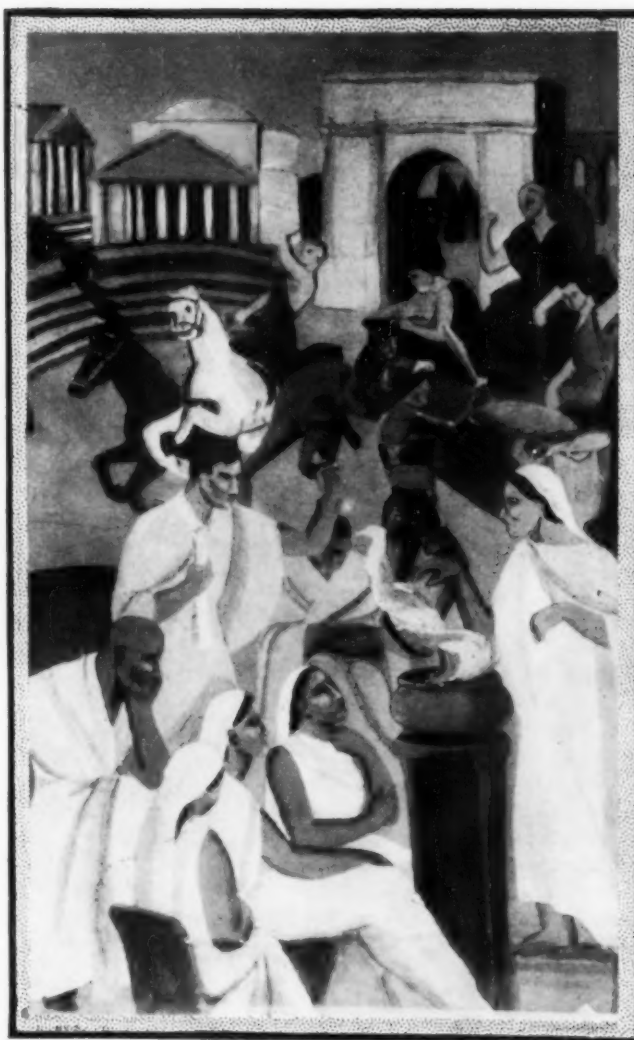
- To reach this majority of the student body, it has been the custom in the Roosevelt High School to put on an Art Assembly every other year or so. These take a year or more to prepare, as they are extra-curricular, the art students working on them after school or in any free time.

- The first Assembly for which I was responsible proved so successful that it was presented seven times in the next two years for various schools, the P.T.A., the Art Teachers, and at the Corcoran Art Gallery. It illustrated the three important elements of Art—Line, Dark and Light, and Color.

- The plan of the Assembly was original in idea. I had just received a copy of "Understanding the Arts," after the general plan of the Assembly was formulated in my mind. Parts of the first chapter were used in the script of the first part of the program for which I was responsible.

- We conceived the idea of creating murals, illustrating the various departments of school. A committee of students was appointed to plan possible means of carrying on such a tremendous undertaking in an interesting and unusual way. Some of the students made sketches for these murals after determining the sizes, which were necessarily large in order to be easily seen from all parts of the auditorium, and yet not too large to be hung later in classrooms. While this work progressed, a member of the committee in charge of presentation of the murals, suggested using the microphone in the balcony booth of the auditorium to speak to the audience during the program. This was a successful innovation as everything was easily heard, and the attention of the audience was not distracted from the pictures by the presence of speakers on the stage. Tryouts were held to select the best voices and three were chosen.

- In order that the audience might understand how the artist must know the principles of art—Line, Dark and Light, and Color—and how to apply them, two students demonstrated with black chalk on large sheets of paper, color charts were shown, and three girls danced. Many pupils were needed to carry the paintings and charts on and off the stage, and to point out outstanding features as they were mentioned by the commentators. Because of this most of the students in my art classes took part, and felt that they really had had a share in producing this Assembly.



ILLUSTRATING LINE, DARK AND LIGHT, COLOR

First commentator reads.

What do your eyes do? They are seeing all the time. Every working hour they are carrying to the mind a picture of the world in which we live, our homes, our friends, cities, the country.

A little reflection or a talk with an artist on the subject reveals the fact that this ordinary daily seeing is quite different from the artist's way of looking at things.

Have you not observed that the more you see a landscape, the more details drop away? (Artist walks on stage and prepares to draw. A large easel with drawing board stands to one side with many sheets of white paper attached which can be easily torn off as used.)

Let us show you how an artist draws a tree. First, the trunk (long pause until artist finishes the trunk and begins the branches).

The branches (another long pause until artist begins foliage).

And last the foliage. In a tree, the twigs are lost in the big masses of foliage. (Pause as artist continues drawing.)

Can't you remember when you drew a tree and put every single leaf on it?

What matters most in seeing a tree is a feeling of strength in the cylindrical trunk, not the details of the bark.

The eye of the artist sees these larger relationships and by emphasizing them, has expressed a more convincing characterization of the tree because the eye is undistracted by detail. (Long pause while the artist finishes and then leaves the stage. Second artist walks on stage and gets ready to draw. Commentator continues).

From the earliest times the painter has created form, on a flat surface, with the same means.

First with lines.

Second with dark and light.

Last with color.

Sometimes with one only, as for example, with lines. (Artist draws as commentator speaks.)



There are three types of lines:

- Horizontal and vertical.
- Curved.
- Zigzag or angular.

Each of these may express a different feeling. Long straight lines give a sense of dignity and seriousness. You all know how the lines in the interior of a church appear to go upward, the pillars, the pipes of the organ, and the tall stained-glass windows, all helping to give a spiritual and uplifting effect. The towering steeples on some churches contribute further to this effect. (Artist draws in outline as commentator reads, and continues demonstrating the various types of lines.)

Curved lines and arches suggest lightness and comedy. Think of the circus. Aren't all the lines curved? The big top, the many rings where the animals perform, even the trapeze performers swing through the air in circular movements.

Zigzag lines and angles produce the feeling of excitement. Lightning is always thrilling to see.

One of our artists will show you what lines can be made to do. (Another artist thrills the audience with his action sketches.)

Lines create shapes. How many there are, such as the triangle, the rectangle, the circle, the octagon, the parallelogram!

A picture may be created by dividing an area into the geometric shapes mentioned. (A picture is shown which is a landscape created from a combination of geometric shapes in outline.)

You see a mass of shapes, many of which are easily recognized, such as a rectangle, a circle, an octagon, and a parallelogram.

Now we show you the same design shaded. It is not a realistic picture of some realistic place. It might be anywhere. The artist does not usually start in this way to create a landscape. We wish to show you that the artist as he works uses lines that are horizontal and vertical, zigzag, and curved, and that these in turn create shapes, most of which belong to the geometric family.

To further differentiate the pattern of houses, dark and light were added.

What does this mean? Dark and light means the effect of dark against light, or light against dark.

Another commentator begins.

This leads us to another consideration. What makes a painting good?

Should it be an accurate photographic copy? We would say "No," because we would only be doing what a camera is capable of doing. If a photograph is wanted by all means use a camera.

Is a picture fine because it is well done or because it tells an interesting story, or because it looks like a place or someone we have seen?

We must answer because it is well done and tells an interesting story.

A great painting is distinguished in two ways:

First, it must have an interesting idea.

Second, this idea must be expressed in a fine way.

All of us when first seeing a picture experience an emotional reaction. The color may thrill us, the subject may delight us. Then our minds begin to note and enjoy the harmonies produced by the interweaving of lines, forms, masses, and colors. We are noticing the design. Our pleasure in looking at harmonious design may be keen, or but dimly felt. If we are truly interested in painting, our powers of perception will grow.

Color is one of the most effective and varied means of expression. Its power is partly physiological. (Pupil carries on the stage three pictures, in each of which one of the three colors mentioned are dominant and shows each one to audience as the color is mentioned.)

We are all familiar with the feeling of cheerfulness aroused by yellow . . .

Of excitement by red . . .

And of quietude by blue.

Some colors are warm, like red and yellow . . . (Several large charts are shown to the audience).

Some colors are cool like blue and green . . .

Some appear to advance like yellow and red . . .

Some retreat like blue and purple.

The same color looks different when next to a different color; for example, blue next to red does not look like the same blue as when it is next to green. You would not believe that this blue is the same.

A third commentator begins.

Three murals are brought on the stage.

Our first picture, the landscape, illustrated the use of line and dark and light. Now we introduce the third important element, color, together with the first two mentioned.

Our idea was to express in color, line, dark and light our language department. In each mural we have used appropriate lines and color and values to express the language and its people.

The center one represents the Latin department. We feel that this language is very stately and dignified. Because we know that lines may express so much, we have used a predominance of horizontal and vertical lines which are dignified and quiet, especially in the figures of the Roman Senators and Vestal Virgins, symbolizing the civil and religious life of the Romans. The Romans were fond of sports, and to express this we have used slanting or angular lines and curves, both of which express motion and excitement. Note, too, that the color is subdued and cool colors predominate.

Movements in the dance are very similar. The classical dance well illustrates this. (A classical dance follows.)

In the mural for the French department we have used a different line scheme as the French language is more staccato. To express this we have used a predominance of slanting lines, short, and changing direction constantly. The color, too, is contrasting; warm colors against cool and dark against light give this lively effect. This mural portrays a few of the outstanding characters in French History.

They are: Clovis, Charlemagne, Joan of Arc, Voltaire, Madame Pompadour, Robespierre, Marie Antoinette, Madame Curie, Clemenceau, Foch, Joffre.

A ballet dance is now presented.

You will notice a difference in the Spanish mural in the predominating line scheme. Here curved lines express the rhythm, the lightness and the charm of Spanish life and the language. We have depicted in this mural some of the most characteristic features of Spanish life, the fiesta, the bullfight, the tango, the gypsy dance. The two figures in the carriage are participants in a goyesca or procession in which they are costumed as characters from the paintings of the Spanish masters. This feature sometimes preceded a Sunday bullfight. Note the curved lines in the architecture of this 16th century gateway to the capital of old Castile.

A Spanish dance concludes the first half of the program. A musical selection by the school orchestra follows.

The second half of the program was a continuation of the first. Murals representing the various departments were shown, such as one for the English, History, Science, Geography, Fine Arts, Physical Training, and Business Practice.



DESIGNED BY
BETTY CHRISTENSEN
AND ASSISTANTS
9B-9C ART '31-32



REAL MURALS in Junior High School

BENNETTA KENNEDY, Art Instructor
Walnut Junior High School
Grand Island, Nebraska

ONE of the most challenging and interesting projects ever taken up in the art department of Walnut Junior High School is the painting of murals directly on the hall and classroom walls by the students. The project was begun in a 9B class and will be finished this semester by the same class, now 9A's.

The murals depict life and school activities in Walnut. Students are thoroughly familiar with these activities, scenes, and surroundings and so are easily able to create murals about such things. Preliminary studies and sketches were obtained at first hand by using students in action in various classes for models.

Each student designed a mural using one or many of these classroom situations for the basic part of his creation. The first color sketches were worked out, after much thought and consideration, on hot pressed paper stretches, in water color. No attempt was made to conform to the color found in the actual situation. To keep them colorful was one aim, and each student planned his own colors. It was stimulating to the students to work on an excellent quality of paper and they were careful about its use. Enthusiasm was heightened when they saw their results completed in water color.

Each student in the entire class finished his water color sketch on hot pressed paper, matted it on white and had it framed.

For the art room wall a mural design made by Betty Mae Christensen, fourteen, then a 9B student, was selected. This was enlarged to scale, finished 4 feet by 7 feet 6 inches, and painted directly on the wall in oil colors.

This mural shows some of the activities of the art department, such as clay modeling, drawing, painting, wall arrangement, various crafts, and construction work.

On the study hall wall is a mural by Albert Batey, also fourteen and at the time a 9B student. It is more general in content and involves scenes from the shops, library, science laboratory, cooking and sewing labs, shower rooms, indoor and outdoor boys' and girls' sports, music, and art department scenes.

In the main hall of the building two large murals, not yet finished, practically fill the length of the west wall above the lockers. These large compositions were made up of the work of the entire class. Parts of many students' designs were combined into two large compositions, some parts naturally being emphasized or subordinated as was necessary. These large murals are 14 feet by 7 feet 6 inches, the lowest edge being 6 feet 6 inches from the floor and the upper edge 14 feet from the floor.

A scaffold was built by the industrial arts department large enough to permit six or eight to work comfortably at one time. A table-like shelf provides a place for their palettes and materials.

Oil paint was an entirely new medium for all students but they are handling it nicely. All students in this group are average or above in art and were thoroughly familiar with color harmonies, intensities and values. The new experience of using oils only added to the pleasure and satisfaction they are deriving from the difficult task. Mastery of each step is the only motivation necessary. Pleasure, interest and ambition run high. Directing this enthusiasm rather than constantly striving for it is the teacher's problem in a project like this.

The murals are to be finished finally with two coats of dull varnish to insure their permanency and to permit washing. These will remain for years to come as a monument to the enthusiastic hard work of the little artists who created them.



DESIGNED AND PAINTED BY
ALBERT BATEY
9B-9C ART '31-32



COOPERATIVE PROJECT

6th, 7th, 8th, and 9th
Grades Participating

IRENE HAZEL, Art Supervisor
Caruthersville Public School
Caruthersville, Missouri

OUR basement lunchroom offered an ideal place for a permanent exhibition of school art. While the preliminary work of plastering the two free walls was being completed, giving a smooth finish upon which to work, a survey was made of children's interests, with the purpose in mind of deciding what the children would like to portray in a mural decoration.

- We worked out some creative ideas of our own—Little Black Sambo, Cinderella, The Three Bears, Mary Had a Little Lamb, and The Little Red Hen. Our walls measured 10 feet high and 30 feet long. We decided on a dark border $2\frac{1}{2}$ feet up from the floor before starting the mural, the figures in the mural to be approximately 4 feet high. Small drawings were made on the subject chosen by each grade, the best ones chosen and then enlarged by blocking into squares to fit the given space of 6 feet by 8 feet allotted to each subject. The drawings from each grade were assembled and organized by a committee in that grade to fit in their particular space. Strips of wrapping paper were pasted together to do our preliminary drawing on. The back was then rubbed with dark crayon to make a carbon for transferring onto the plastered walls.

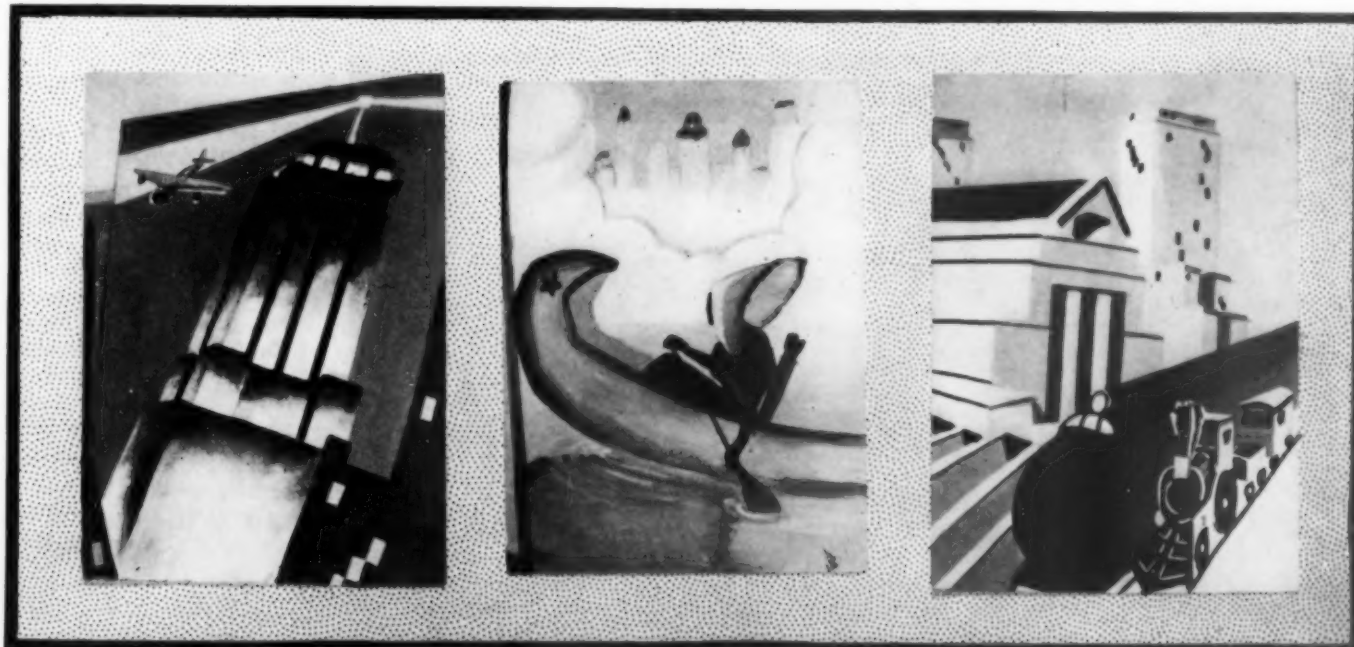
- Those who didn't have their drawing chosen were allowed to

trace, paint, or measure some part of the mural so that everyone felt that he had had an important part in the decoration. The mural was painted with flat and enamel paint in bright colors and took about six weeks to complete. The murals form a never-ending source of interest and amusement to our small patrons. It now takes them about twice as long to eat their lunch as formerly, they take so much time to discuss their favorite storybook characters depicted on the walls.

Educational value of the project.

- The children's enthusiasm for decorating the lunchroom walls gave them an emotional outlet for their individual expression and great personal satisfaction. The project built up group consciousness and an interest in a common purpose. It furthered their interest in working together and taught them to recognize the value of the contribution of others.

- The project was varied with directed activity as well as creative activity and the grades participating had the satisfaction of producing something in which they felt the pride of the creative as well as having participated in something worth while; for a purpose which they felt to be both constructive and practical.



At the Farragut High School in Chicago the art department assisted the music department with the Fall Festival. Interesting songs about Chicago were the theme of the Festival so the advanced art class designed the above panels for backgrounds. A spotlight was thrown on the colorful backgrounds as the songs were played. The art work was done under the guidance of Helen C. Jacques, head of that department



THE Adult Education program of Hershey, Pennsylvania, sponsored this mural which was painted in oils directly on plaster. The two girl artists are employed in local industries but devote much of their time to the study and practice of art.



MURALS BRIGHTEN the CORNER Where You Are

LULA E. MILLS
Art Department
Providence Street
Junior High School
Worcester
Massachusetts



WE FEEL that no course of study in art is complete in any one grade unless some purposeful project is carried out combining each phase of the work studied.

- Two 9-1 art classes have completed their work by decorating our two cafeterias. These cafeterias were devoid of any wall decoration and the bare light green walls in low intensity held no attraction for the eye. We know that an atmosphere made cheerful through design and color does really give much pleasure and aids our digestion. That even colorless food holds less attraction than that which is colorful. To illustrate, compare these two trays of food. The first tray consisting of a glass of milk, a slice of white bread, boiled potato and creamed fish. The second tray consisting of a glass of fruit juice, a colorful salad, and tomato soup with dark bread.

- The 9-1 pupils study design and color, composition, and perspective. Each subject linked up nicely with the making of four panels to decorate our cafeterias. To let each pupil become a part of this project a home work assignment was given in which each pupil was to express his personality freely by designing a composition suitable in subject matter for these panels.

- We decided to make four panels, two for each cafeteria. The size of each panel to be 4 feet by 6 feet and to be painted in poster paints upon wallboard. Each one to be framed in wood 4 inches wide.

- Subject matter was discussed and it was decided to take any of the following:

Raising of food products
Preparation of food products
Transportation of food products
Sale of food products

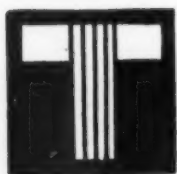
- The next week when the home work was due none had failed to express their own ideas and each paper reflected more or less the personality of the designer.

- Reference material was resorted to for aiding in the better rendering of shapes and suggestions given for improving the compositions. These corrected compositions were then traced onto another paper and color harmonies chosen suitable for rooms with east exposure.

- The results were submitted to our Art Director who selected the best four compositions. The owners of these drawings enlarged them on large sheets of wrapping paper and traced them onto the wallboard.

- Each pupil in the class helped to do the painting of the panels. A committee of taller boys framed them and hung them at eye level.





THE BEGINNING FIGURE

CHARLOTTE BISAZZA, Franklin High School, Seattle, Washington

ALL beginners want to draw figures. Don't hold them back. Get the fun out of it. Don't be discouraged if first tries aren't so good.

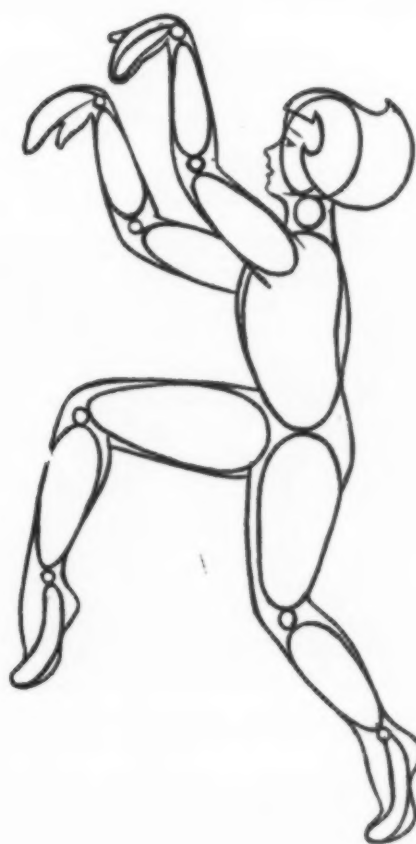
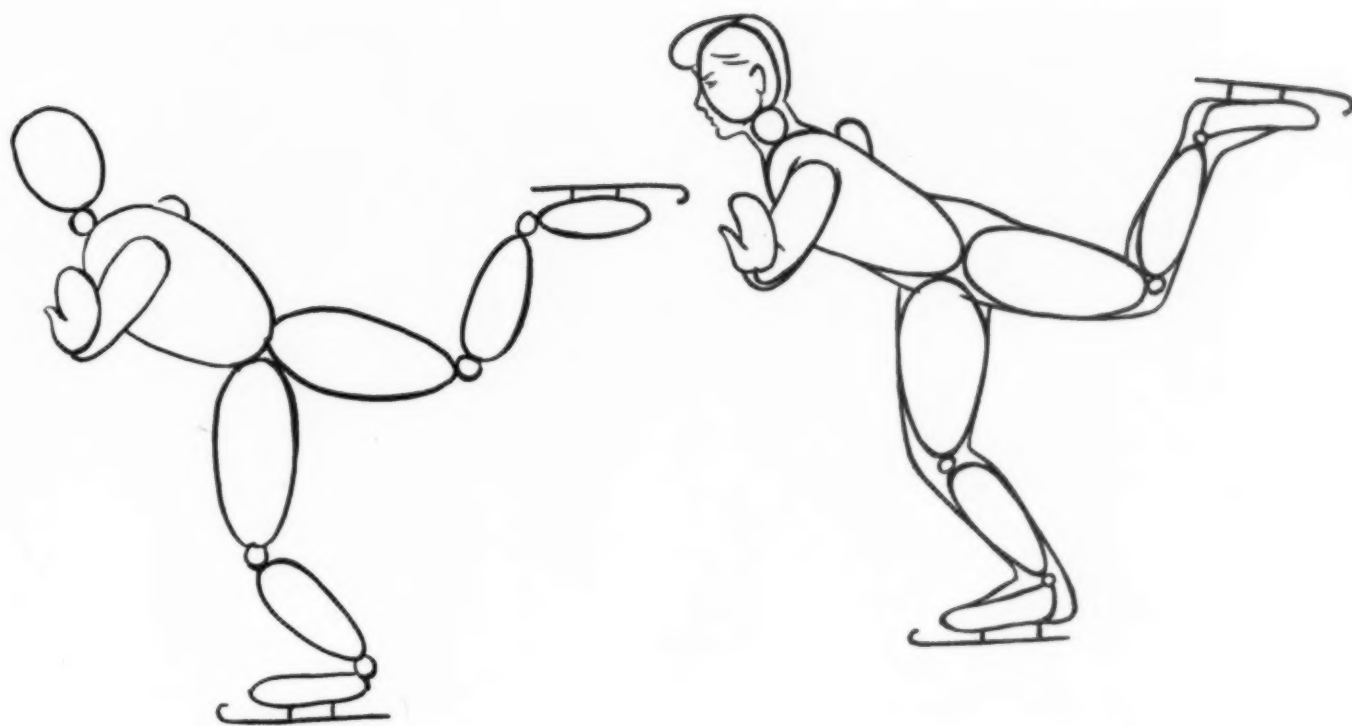
- First discuss general and simplest big proportions. Then draw big, loose balloon men. Draw large. Work for freedom and action primarily. Have a good time! Check proportion. Let everyone criticize his neighbor's drawing.

- Now experiment! Swing in free, big balloon figures into a circle. Let the figures completely fill

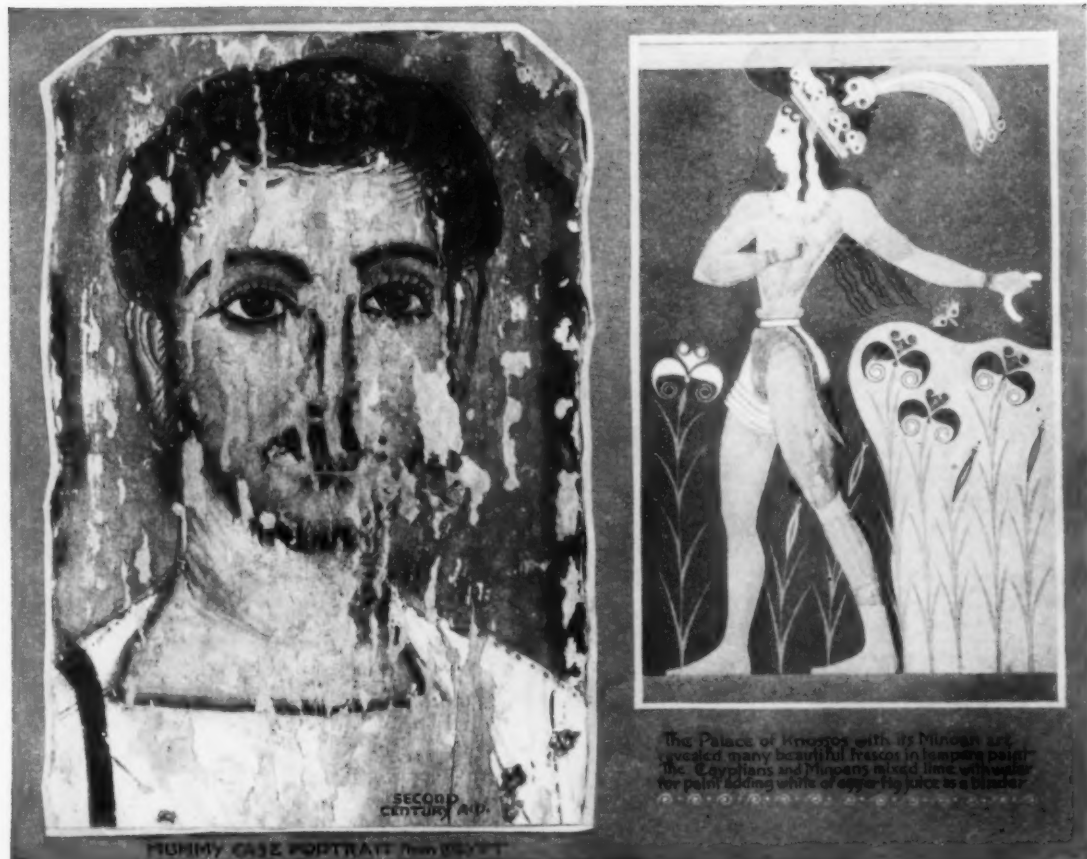
space. Head, feet, and hands, etc., practically touching the rim of the circle. (See next page.)

- Help each to choose his best from his experimental ones and swing it into a circle. Bend, twist and swing it to play up plenty of circular rhythm. Work for interesting light forms and interesting black background shapes. Put in only the most necessary detail.

- Finally exhibit everyone's work. Make each feel the fun of having a "success achievement."



For beginners in figure drawing have them draw big loose balloon men. Charlotte Bisazza, Franklin High School, Seattle, Washington

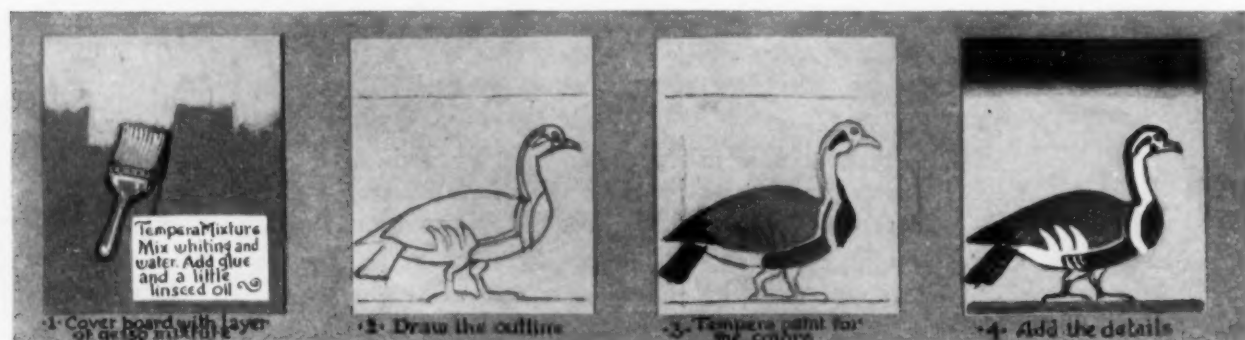


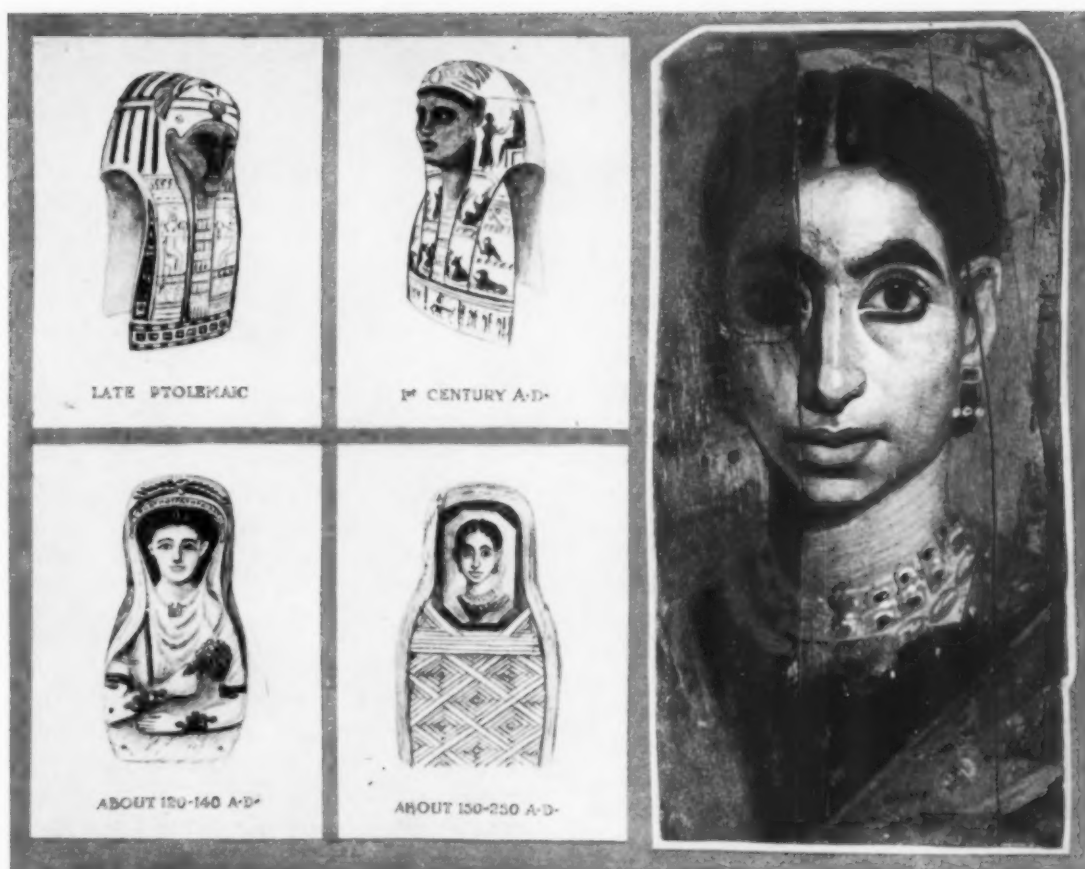
Grecian artists were brought into Egypt during the Greek Epoch about A.D. 100 to supply the portraits used on the mummy cases. The development from the formal modeled headpiece to the flat board painted portrait is shown on the opposite page. The portrait on this page was painted with tempera paint, a mixture of lime, white of egg, and dry color, painted on acacia wood. Fig juice was sometimes used instead of the egg

THESE WERE THE FIRST TEMPERA MURALS



One of the most precious finds in Tut-ankh-amen's tomb was a chest of wood painted in tempera over a layer of gesso. The scene shows a battle scene of Tut-ankh-amen defeating his enemies and was painted 1400 B.C. nearly 3400 years ago



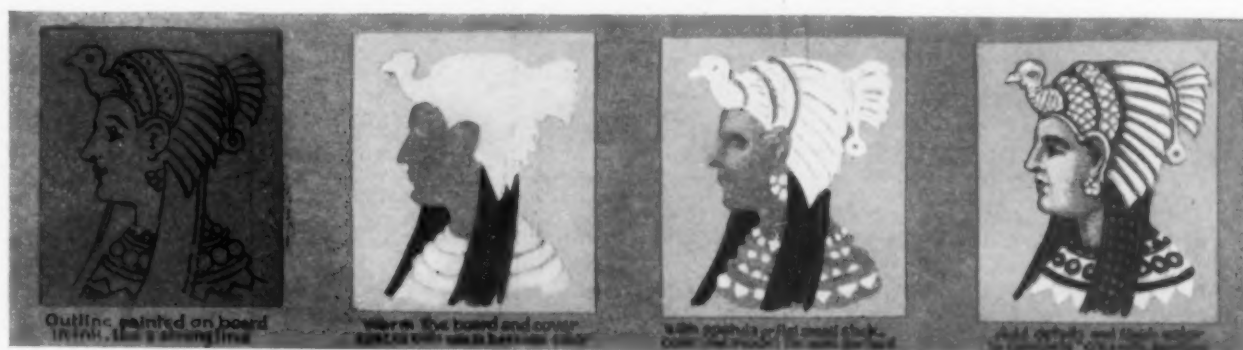


The steps of Egyptian Mummy Portraits during the first 300 years since Christ is shown above. The long faced, haunting expression was used for many of these portraits and adapted by the Byzantines for their religious murals

THE ANCIENT ART of ENCAUSTIC or WAX PAINTING



The ancient portraiture influenced not only the Byzantine but also the Catalanian artists of early Spain and even El Greco adapted it and Picasso borrowed the "mannerism" termed by many as "modern" art



WATER COLOR WOOD BLOCK PRINTING

ADA GILMORE, Provincetown, Massachusetts



IN THE Spring of 1915 a small group of American refugee painters from France arrived in Provincetown. Five or six of them had been using wood blocks as an art medium for a number of years. The best known of these artists in Paris before the last world war was Ethel Mars. She had put into her print a unique modern feeling and a gaiety of color which had but slight relation to the classical wood block print. She had, however, learned the technical process from Edna Boyce Hopkins who studied in the Orient. Ethel Mars taught her simplified methods to Ada Gilmore, at that time a Paris art student, and to Mildred McMillen and Maud Squire. This group arrived in Provincetown at the same time and also J. B. Nordfeldt, who had been doing very individual prints in an Oriental tradition for a number of years. Oliver Chaffee and Juliette Nichols joined the group as print makers the first summer in Provincetown and later Blanche Lazzell, Agnes Wienrich, and others. In August 1915, Ambrose Webster gave his studio on the shore for the first wood block print exhibition. It caused somewhat of a sensation and was the beginning of the present Provincetown.

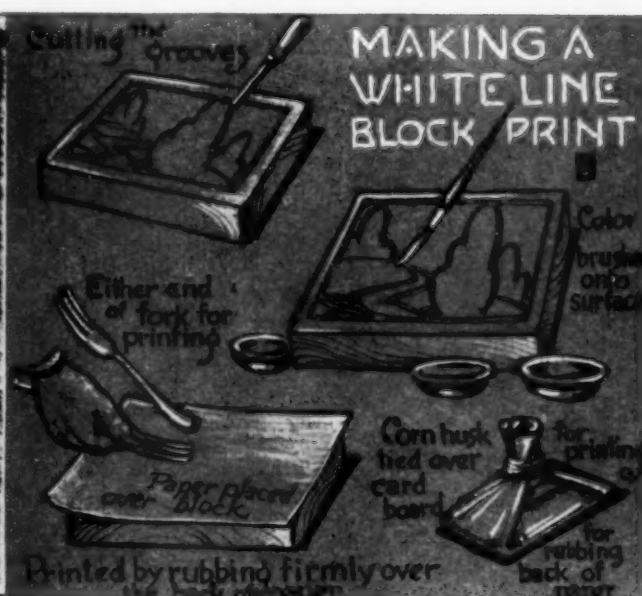
• All the artists used the Oriental method of one block of wood for each color. Ethel Mars first developed a short cut by cutting a line with a penknife between two colors here and there, reducing the number of her blocks to two. That suggested the idea

to Nordfeldt of using one block only. He drew his designs directly on the block, cutting out the line design with a knife, making a deep groove to separate the colors. In triumph, he produced a print, designed, cut and printed in one day. That was the beginning of the one-block method of making a colored wood block print, now in general usage in this country. It was later discovered that the ancient Chinese had used this method. Nordfeldt began to use his discovery to help him get more modeling into his prints and less of the flat Oriental quality. Ada Gilmore later on carried this method farther, her prints looking so much like water colors that they were often mistaken for that medium. The others in the group retained a dry method of printing on soft paper.

• In 1920 a Provincetown Print Club was founded and exhibitions were sent over the country. The so-called "Modern Art" and brilliant color seemed to be accepted and admired in colored prints when it would not be in paintings. This Provincetown group exhibiting each summer in the art museum is said to have had a strong influence on American art. Blanche Lazzell did the most in spreading the art, through teaching and exhibiting in her Provincetown fishhouse studio.



From 7th Grade - Mrs. Kellogg - Towhee - Oakland - California



The "white outline" block print has been used for both wood and linoleum successfully. The example above has been made in the seventh grade and the method produces good results with the need of but little equipment

EGYPTIAN CARVING



FIRST TYPE of CARVING
INCISED HIEROGLYPHICS



THIRD TYPE of CARVING
BACKGROUND REMOVED



INCISED LINE



FLAT RELIEF



FULL RELIEF



SECOND TYPE
CARVING
1300 B.C.

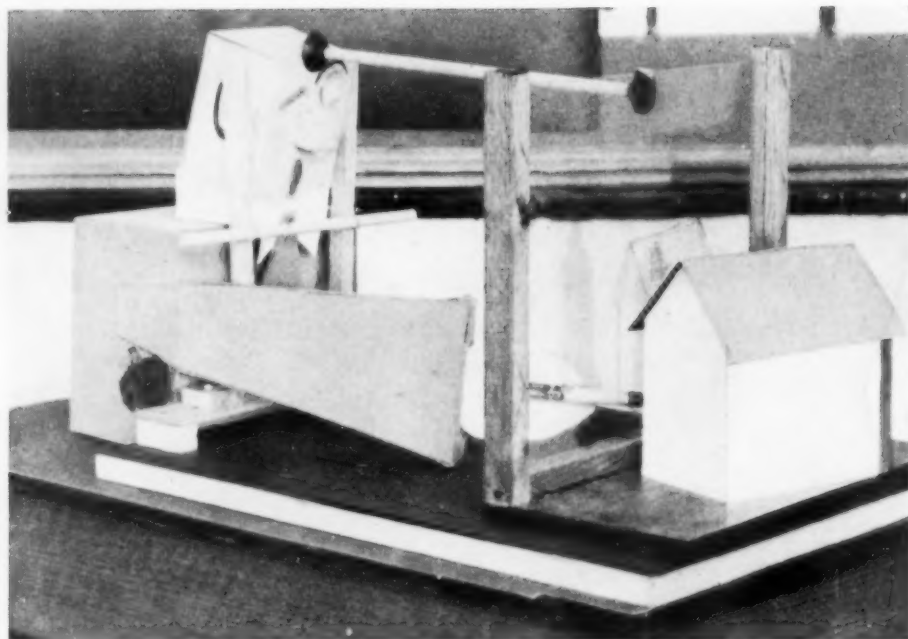
EGYPTIAN Mallet
left by Carver in
tomb during 1600 B.C.
18th Dynasty

Closed

Palette
Opened

A Palette
left in tomb
during 1400 B.C.
Carvings were often
colored by Egyptians

The Egyptians first wrote their history with pictures and thereby stimulated art nationally. Their hieroglyphic writing required speed and therefore simplicity of expression. With this picture simplicity acquired they never lost it in their art. Carving and modeling in our schools can be simplified if taught in the same steps developed by the Egyptians



Directed Perspective

STANLEY WHITMEYER
Art Supervisor
Cuba Central School
Cuba, New York



AT NO time has it been as necessary for art teachers to snap out of their art systems and classroom devices as it is at the present. Directed teaching should take a near back seat. Not a back seat because a teacher's guidance must be there.

- For the teaching of perspective I use the instrument shown, constructed to help the child to actually see what he is supposed to know and not just to learn principles word for word.
- I took a drawing board on which I placed a piece of glass. The head frame is necessary because the children's heads are bound to move from side to side, thus they would be unable to focus proper attention on the object being traced. The tracing on the glass is done with a large kindergarten size black wax crayon.
- This is one way the child can learn perspective by actually doing it.



DESIGNED FIGURE MURALS FOR BEGINNERS

ESTHER deLEMONS MORTON



IN ALL murals, whether simple room projects or advanced outdoor fresco, those which will be most successful will have at least four fundamentals of good design practice. 1. They will be in relative proportion to the room interior or building exterior upon which they are painted. 2. They will conform in design composition to the space allotted to them. 3. They will become a part of the wall and visually stay up on it. 4. They will be related in subject to a room in which they are used.

● So that the finished mural may be displayed to its best advantage let us give consideration to the first of these four objectives. The proportion of the mural in relative size to the room or building is important because:

(a) Too large a decoration will not hold together on a small wall. The eye cannot perceive the decoration or the story told in it, thereby defeating the purpose of the mural.

(b) Oversized forms will depress and trend to dwarf a small room. Psychologically the reaction would not be favorable for a classroom. The same applies to the exterior walls of a building. Giant size figures on a small structure give it a grotesque appearance and make it out of proportion to surrounding trees and foliage.

● When the chosen wall space has been decided upon, attention can be turned to the second principle—that of making the design conform to the space allotted to it. The shape of the mural space will govern the shapes and positions of the figures and accessory decoration. Keep the figures in the panel, do not compose them so that they appear to be walking out of the space. Plan for a point of interest and also a theme line which will carry the eye from one form to the next. As in all designing, remember the first rules of dividing space—predominant, dominant, and subordinate spaces in every phase of the design.

With the wall space for the mural and the motive of its design now decided upon the third point must now be considered.

● The definition of a mural is a design on or pertaining to a wall so we must find a method of rendering the mural design so it will achieve just that. To begin with, flat, two-dimensional design forms without strong color opposition will best fill this requirement. However, the degree of activity that the mural is to have must be determined by the last of the preceding fundamentals—the relation of the mural to the subject or the activity of the room in which it is used. As an example, a study hall would not want a brilliantly colored decoration that is full of action. Some people would not be affected by its restless qualities but others would become nervous and disturbed. Use a static decoration, with practically no line of motion. Quiet color tones will be most

appreciated where quiet and concentration are the governing factors of the room.

● For a long hallway with dark spaces above lockers use the active, bright-colored decorations. The spacing of murals will break the monotony of the long walls. Its color should create a cheerful attitude in those who see it and the action in design will have a stimulating effect upon hallway traffic.

● There is use for the animated or cartooned mural too. However, the degree of animation should suit the occasion, depending on the nature of the decoration and how long it is to be in use. For permanent use the mural should not be too funny for the humor will grow tiresome in permanent position, but for short celebrations, carnivals or shows, the very humorous and gay decorations will lend a lot of interest.

● Now with these four important limitations in mind—the placement of the mural, its design to suit the space, its compliance to the fundamentals of wall decoration, and the adaptation of the subject to the room or building, the next move should be to start sketching and find a way to actually execute the mural.

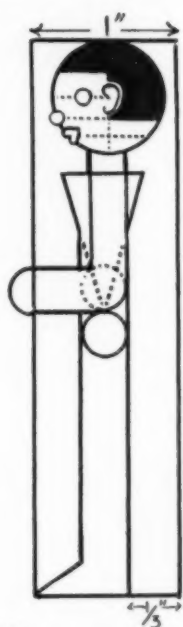
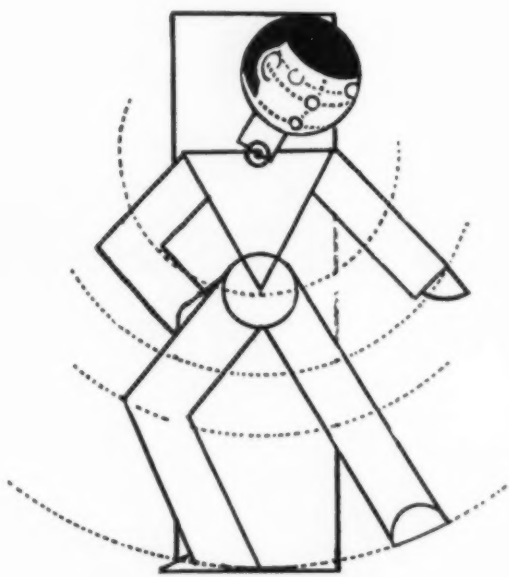
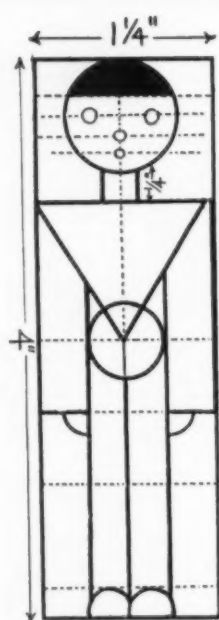
● Here lies the biggest problem for the beginning student, that of designing the figures so as to have them conform to the design pattern of the mural.

● To be able to design a figure does not mean that the student must first have a course in life drawing and anatomy. The youngest students will attempt representations of figures. This representation of figures is exactly what is wanted in design. Where designed figures are to be used it becomes necessary to study the represented geometric shapes that compose a human figure—circles, squares, triangles, and their variations. Cut these shapes in desired proportion from white paper and try various figure arrangements of them on a dark background. Pay especial attention to the relative proportions of the figures and interesting arrangements of the shapes within the figures. When satisfactory figure designs are achieved these practice forms may be used as mannequins to guide the student in the actual drawing of his mural panel.

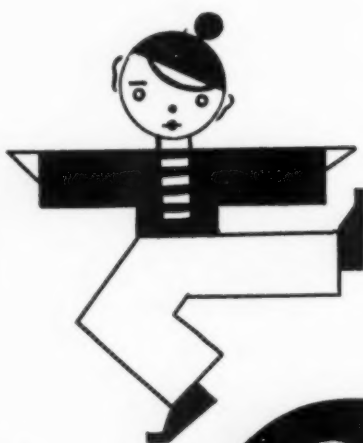
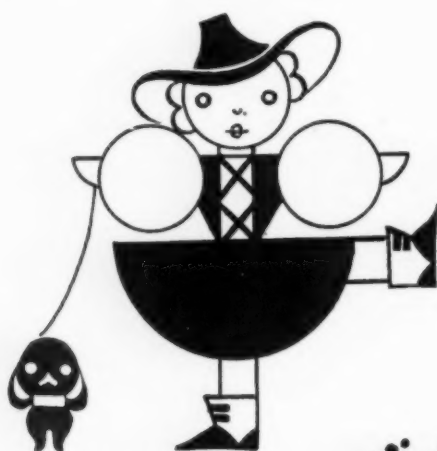
● For those who find it difficult to readily conceive the general proportions of a figure it may be well for them to work out a mannequin based upon simple proportions similar to that suggested at the top and bottom of this page and top of following page.

● By starting beginners with simple forms that will work into decorative arrangements without discouraging them at the beginning, they will find that they have achieved much in design and basic figure structure as well as having thoroughly enjoyed the accomplishment of a *designed figure mural*.





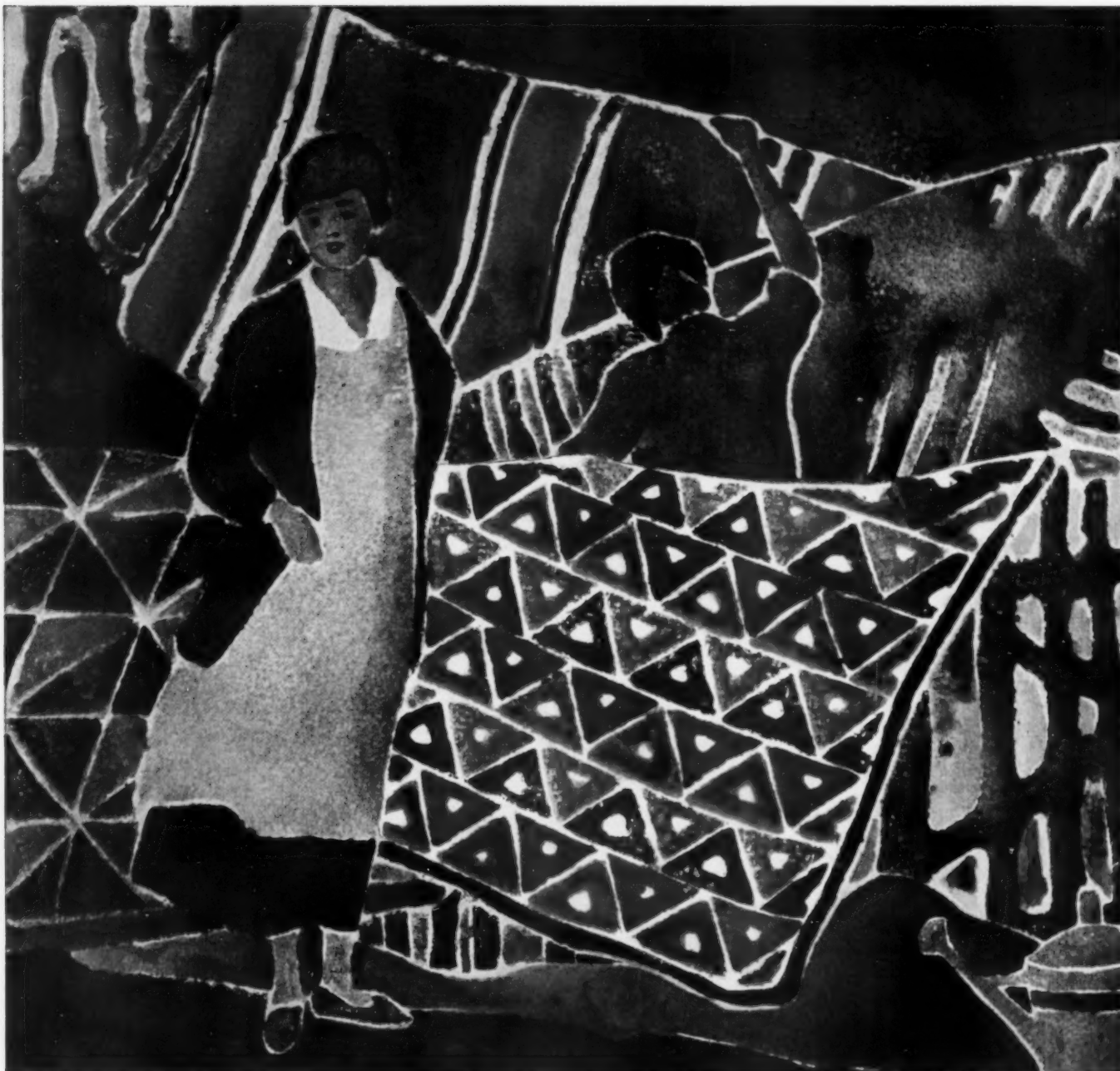
- A MANEQUIN WHOSE PROPORTIONS ARE BASED ON A 4" X 1 1/4" RECTANGLE
- IN MOTION HIS LEGS AND ARMS SWING ON A SERIES OF ARCS THE CENTER OF WHICH IS AT THE BASE OF THE NECK
- THE PROFILE FIGURE CAN BE WORKED INTO A 4" X 1" RECTANGLE





THE HILL-TOWN OF ST. PAUL

A quaint, medieval-type town in Southern France
sketched and reproduced in color woodblock by
Ada Gilmore, a method producing water-color
qualities of much charm and textures.



"QUILTS"

A BLOCKPRINT BY ADA GILMORE

Provincetown, Massachusetts, artist who found this colorful subject in her own home town. The process of this block-print is one of successive printings from the one block as explained by description in this magazine issue.



A desirable arrangement of picture space is when neither line passes through the center of the picture.



STILL LIFE WATER COLOR PAINTING

by MIRIAM deLEMONS

Illustrating the progressive steps in painting and composition. See the reverse side for applied art uses of this subject.

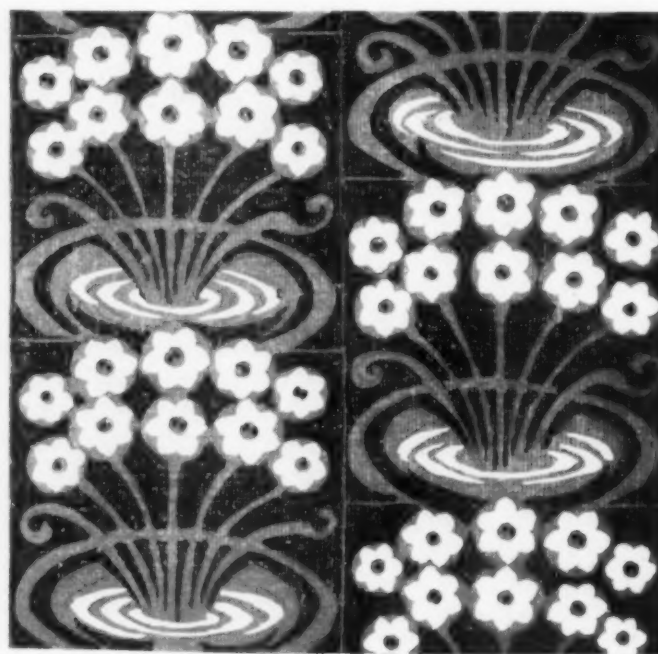


1. Subject is outlined with heavy line producing not only a decorative quality but also used in block printing subjects to give a guide line for successive color printings.
2. The subject done in flat separated parts, giving a poster quality to the subject for publicity needs. Also perfectly adaptable for direct use in stencil cutting and printing and for silk screen printing.

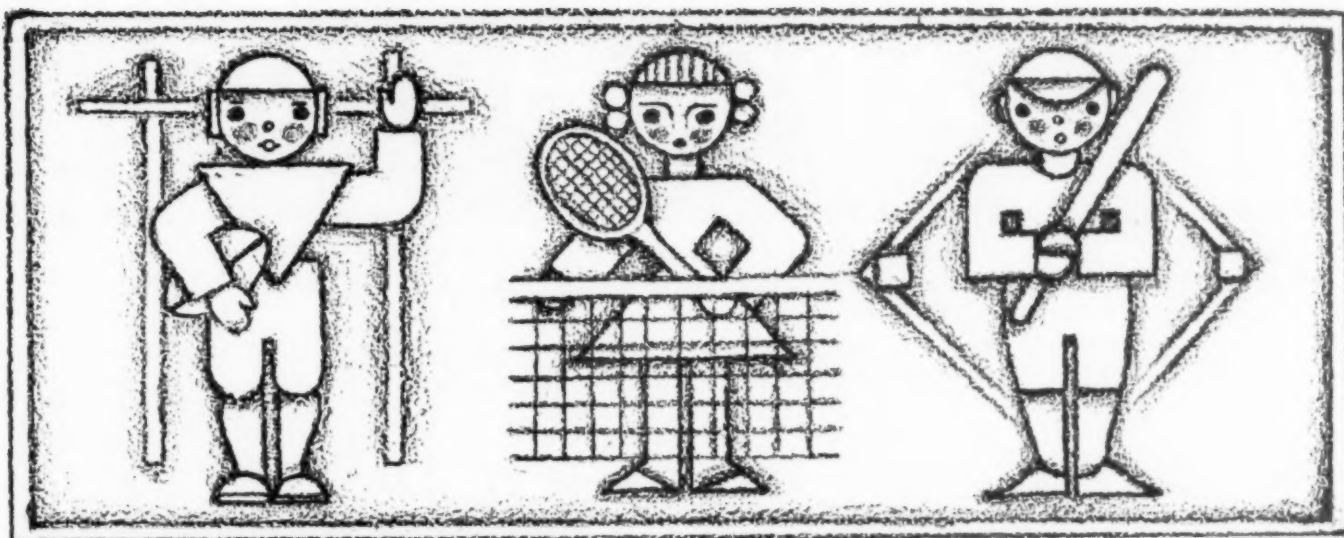
3. A white line outline plus flat use of color produces an ornamental decorative rendering usable for advertising purposes, book covers and illustration and applied craft purposes.
4. Decorative outline with conventionalizing of flower and leaf parts and spaces between parts. Used for wood carved panels, textile decorations, relief metal and many applied arts.



Showing the subjects conventionalized for decorative carved wood panel, or carved clay tile or metal repoussé



A design for textile printing for silk or cretonne purposes either by block printing, stencil printing or batik process



● A STATIC DECORATION WITH NO LINE OF MOTION



● FOR LONG TIME USE THE ANIMATED MURAL SHOULD BE MORE DESIGNED THAN CARTOONED



● THE ACTIVE MURAL STIMULATES MOTION

Edith de launoy Morton

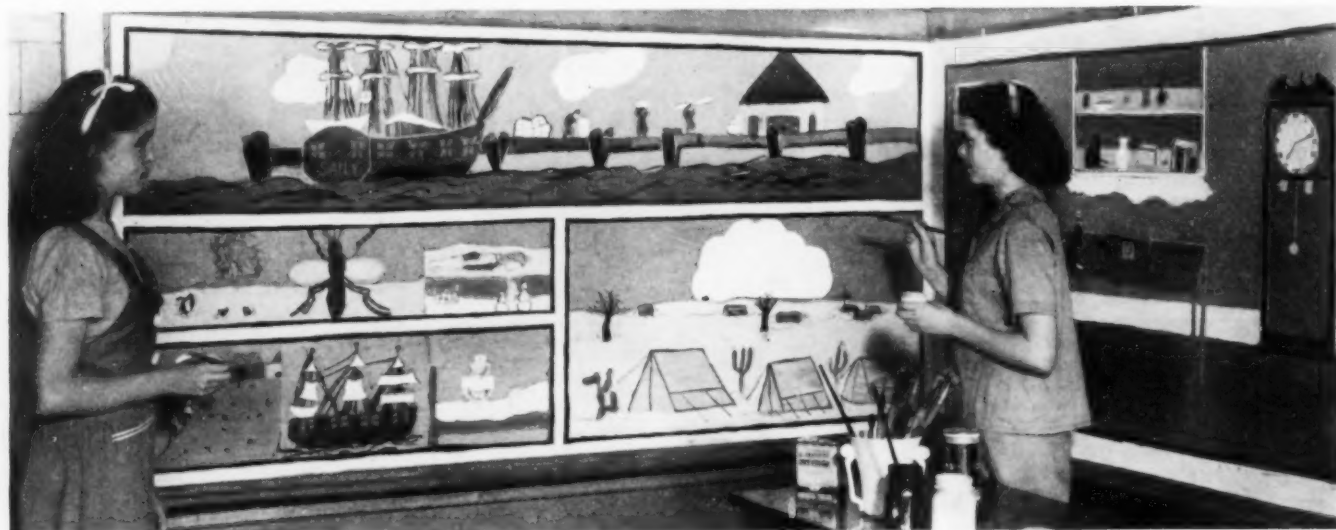


GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California



POSSIBILITIES of MURAL PAINTING in GRADE SCHOOL

MORRIS PLEASON, Art Teacher WILLIAM SCANLAN, Academic Teacher Galtier School, St. Paul, Minn.

EIGHTH grade boys and girls are interested in biography. As a part of the work in general science, the children studied about health heroes. The work centered around the lives of six of these individuals: Louis Pasteur, Edward Jenner, Florence Nightingale, Robert Koch, Edward Livingston Trudeau, and Walter Reed. In the academic field certain objectives such as increasing one's vocabulary, acquiring a scientific point of view, respect for science, and increasing one's information in the field of science, were kept in mind.

● It was hoped that this particular unit of work would lend itself to the correlation of art with subject matter fields. One of the final specific outcomes was to be a series of mural paintings on the blackboards in the home room of the 8A class. This class was composed of forty-seven boys and girls.

● From the point of view of the art teacher one of the objectives to be accomplished by an experimental activity of this nature was the stimulation of creative activities. As a result of such an experience the boys and girls should have an increased and more advanced appreciation and understanding of the art processes involved, and also a better understanding of the uses and value of mural painting. The teacher was constantly trying to develop the imagination, mental imagery, and feeling of these young people so that they would be better able to express ideas in the form of drawings and paintings.

● The student expresses his ideas from his own point of view. There is recognition on the part of the teachers of the stage of development of these young people. Many of the boys and girls are adolescent; a few are more mature; some are still pre-adolescent. The child is accepted at his stage of development and brought along from that point. He is given new educational experiences.

● **ACADEMIC PREPARATION.** The boys and girls were to study the lives of the six scientists. They began by studying that of

Louis Pasteur. A series of booklets, entitled "Health Heroes," supplied free by the Metropolitan Life Insurance Company, was used as a basic reference throughout the study. Additional information concerning these men was obtained from such other references as encyclopedias, science books, biographies, etc. Much use was made of the dictionary to assist in increasing the vocabulary of the children.

● **ART PREPARATION.** In art, references to good examples of mural painting were pointed out. All during the first stage of the study emotional experiences were being built up in the students that would call for expression through drawing and painting.

● The use of art principles plays an important part in the making of a work of art. Such principles are: the use of good proportions, balance, rhythm, and pleasing arrangement of color harmony. A mural painting is a part of a wall of a room, and therefore, to a great extent, must be a flat decoration so as not to distort the architectural construction of the room.

● **WORKING MATERIALS.** The working materials needed for such a study are found easily in the average school. These include the following: manila paper (10 by 14 inches), crayons (sixteen assorted colors), blackboards, kalsomine colors, brushes (various sizes from 1/2- to 1 1/2-inch).

● **THE FIRST MURAL—LOUIS PASTEUR.** After the boys and girls had finished reading the life of Louis Pasteur, preparation of the drawings was begun. Each student drew on a piece of manila paper with crayons the particular incident in the life of the scientist that most appealed to him. As the student progressed in his work, the teacher helped by questioning to bring out the student's idea and aid him in visualizing his idea. While the teacher was doing this he was constantly raising such questions as balance, proportion, color harmony, etc., always keeping the student experimenting without giving direct help to the child's difficulties.

● After a number of the boys and girls had finished their drawings, discussion followed. Then comparisons were made. This was done for the purpose of stimulating better understanding and also better work.

● Next came the selection of the best drawings from the class for the mural paintings. For the Louis Pasteur mural, nine drawings were selected. Seventeen people participated in the painting of this mural. These nine drawings were arranged on the blackboard so as to give a panel effect with a border. A large painting was placed at either end to give balance; between these a series of small panels was placed. First, the drawings were drawn directly on the blackboard with white chalk. Following this, decisions concerning color arrangements were made. A color scheme was worked out by which all the colors were related to each other in an harmonious scheme. In this way one panel was related to the next by introducing some colors from the previous panel. Some of the colors used were: various blues, reds, yellows, greens, browns, orange, and black and white. Flat colors were

used with little or no modeling. The consideration of values was stressed a great deal, a dark against a light, with halftones to add interest.

● **THE SECOND MURAL.** The second mural consisted of a series of four panels, one picture of each of four "Health Heroes." The boys and girls chose to paint scenes from the lives of Florence Nightingale, Robert Koch, Edward Jenner, and Edward Livingston Trudeau. Each picture was complete in itself as far as color and composition were concerned. The compositions of this series showed development in advance of the first mural. More study was given to the figures, and as a result the figures showed a marked advancement in figure construction. A finer sensitivity to color also was felt in this series of pictures.

● **THE THIRD MURAL.** One small board was used for this mural. The series of pictures in this mural had to be related to the first series and also to the second. A feeling of unity was desired. The mural was simpler in composition than the second series. This panel told the story of the work of Walter Reed with yellow fever.



RODEO . . . by Fifth Year Pupils

HELEN OLSON, Teacher
Merrill School, Oshkosh, Wisconsin

The Mural was made in opaque water color and measured 4 by 19 feet when completed—the outcome of the study of the Western States in connection with social studies



MAP YOUR DRAW

DOROTHY VIRGINIA BENNETT
Hackett Junior High School, Albany, New York

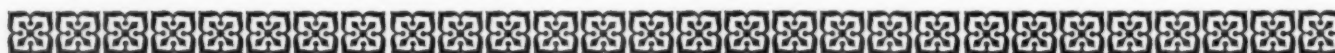
FORTY-EIGHT seventh grade boys are ready to start a new art problem. The teacher produces a hat in which are forty-eight folded slips of paper, each bearing the name of a state. She stirs the paper slips to get suspense. Then—"Take one!"

- "I got—I!"
- "What's it mean?" and more exclamations break the stillness. Curiosity finally quiets tongues, and ears tune in to hear that each boy is to do a private detective job on his own particular "draw." (This booms the use of Social Studies reference material).
- "What in particular?"
- "Anything—history, products, legend——"
- "Bring your report with evidence in the form of articles, pictures, maps, and find out next class."
- Next class is cluttered with evidence of much research and competition. Each state has assumed personal importance for its sponsor.
- "What for?" The boys suspect an illustrated map but aren't sure.
- "Boys, imagine you are pinch-hitting for the local newspaper



cartoonist. In his place you must draw in humorous form an outstanding feature of your state for the Sunday supplement——"

- "All that work we did for a cartoon?"
 - Enlightenment by the teacher on just how much reference work a good cartoonist must do for each drawing had best be convincing. The facts are amazing and show that creators of editorial cartoons must be omniverous readers of history as well as current events. (Further boom for Social Studies.)
 - The boys do some rather noisy discussing, then, getting the notion, laugh over first one idea then another. Practice paper for sketches is soon covered.
 - From now on sketches are weeded out until the most amusing ones are left. These are class-criticized, redrawn, enlarged and applied to "the" maps re-drawn to a chosen scale on 16- by 19-inch paper. Water color mixed with pride, care, and frequent laughter finishes the problem and forty-eight boys want to know, "What do we take a 'draw' on next?"
 - (Marks in Art show a distinct rise for this problem. Marks in Social Studies show a corresponding improvement and a continuing one.)
- NOTE. This problem could well be used for girls or for a mixed group. Or it could be apportioned to the boys of several mixed groups, the girls being given a related but more feminine task.



THIS blackboard mural was made by the 9th grade art class at Roosevelt Junior High School of Pittsburg, Kansas. The students first sketched the outlines in chalk on the blackboard and then filled in the areas in color with a mixture of powdered poster paint which is durable but may be easily washed off again.

- The methods of deep mining are depicted at the left of the girl. At the right of the boy are the methods of pit mining, and King Coal behind them holds various products made from coal. Martha Gibson is the instructor responsible for this successful piece of work.





Texture and art composition were predominant in the Nature Mural

THE COOPERATIVE INFLUENCE OF MURALS IN ART

J. MAURICE STRATTAN, Supervising Principal
Plymouth Township Schools

MAURICE CHUSE, Art Supervisor
Norristown, Pennsylvania

E DUCATION as a process of living is plainly brought out in the classroom in the making of a mural. Here children work together on a more intimate plane, learning to plan, discuss, criticize, and accept criticism. This working together fosters the democratic idea and at the same time helps bring out the potential abilities in children as they strive to conquer the technicalities of art composition.

● Schools may provide their own classroom and hall decorations through murals instead of depending solely on ordinary pictures. These are greatly enjoyed by pupils because of the natural personal interest which grew with their construction. Classes given the opportunity to create murals for the halls and classrooms feel a natural distinction. The work of the children should be planned in such a way that other pupils feel the stimulating influence and recognize the quality of work carried out by their classmates. Subjects chosen should be within the experience of the children, providing the opportunity to express their own ideas.

● Murals are worked out entirely by pupils under the guidance of the teacher. The subject matter should be discussed and selected by the class, thus bringing the material in line with the interest of the pupils. Committees can be formed by the children themselves and material relating to the work is gathered by those members. After a discussion by the individual pupils of the committee with the class, small sketches are drawn by the children. These drawings can then be criticized for ideas, drawing, composition, layout, and color.

● In its initial stage, the mural is drawn in charcoal, since this medium can easily be erased and changed if mistakes are made. Colored chalk or powdered or liquid show card color is recom-

mended for color. The former is quicker and offers more possibility for blending and shading. Unfortunately, this is a very dirty medium and special care must be taken to prevent soiling the floor and walls as well as children's clothes. In any case, the pupils should be encouraged to bring aprons, smocks, and overalls for this work. If sharp contrast is desired, liquid show card color will give the best and most permanent results.

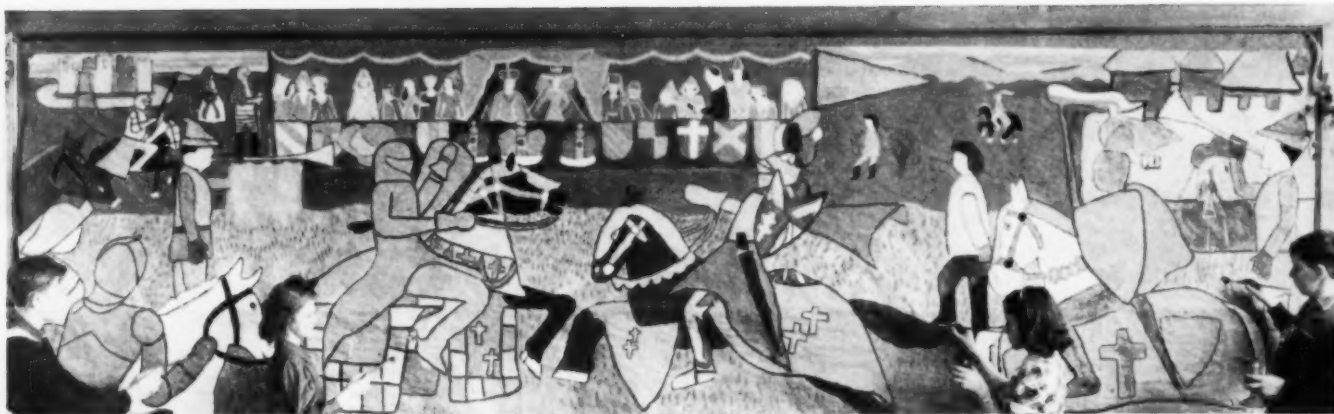
● The organization of groups or committees in charge of the progress of the mural offers many possibilities for good activity. A research group can be made responsible for the authenticity of the subject; work groups can be arranged so that each pupil can contribute the section in which his preliminary sketch showed him superior; a group may be in charge of framing; and possibly the class officers can interview the principal or room teacher for a suitable display place. If desirable, the work of each object or unit can be assigned to pairs of pupils, providing for much criticism and suggestion. On the whole, this type of class work insures genuine group activity in which everyone can make a significant and appreciative contribution.

● Examples of two murals that have been completed in the Plymouth Township schools are shown. Below a primary unit carried out by first and second grades on "The Community, Home and Farm." Egypt came to life as children of the fourth grade correlate their art in mural decoration with history. The study of sea life becomes more fascinating as the wonders of the sea begin to take collective form and shape in a mural. The story of the ship was carried out in a similar manner by a seventh grade class. The striving by youngsters for form and texture as well as other features of art, such as composition, contrast, arrangement, line, mass, and color, are brought out in the eighth grade mural on Nature Study.



Home and Farm mural was carried out by the first and second grades





HOW THE FOURTH, FIFTH, AND SIXTH GRADES PAINTED MURALS

THELMA BIDDLE, Supervisor of Elementary Art, Elkhart, Indiana



WE ARE trying to allow the child to express his own ideas in his own way with the teacher giving help only in the techniques and uses of materials. Neither do we spare encouragement so that the child will gain confidence and will respect his own work and that of other children.

● To guide this freedom of expression, a few basic art principles are taught indirectly when the need occurs and not as formal principles which might hinder rather than release creative spirit. The child's limited motor coordination and other inaptitudes are enough hampering forces, so why put others in his way or make him strive for adult standards?

● How sorely do we need to teach ourselves and patrons that art is supposed to be free to any man, that at least for a few moments the child may create exactly as he feels, to be unhindered, and to feel the flow of material under his fingers respond to his will. It is our ultimate aim to help the child know he is capable of working independently, and with others, making his own decisions and of carrying through activities.

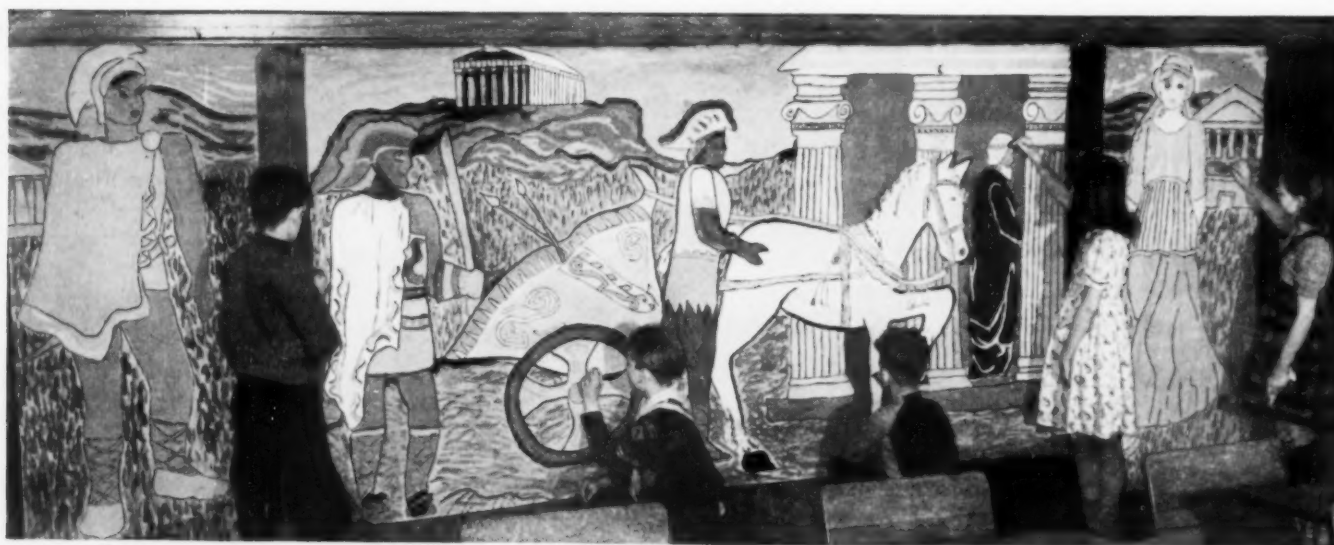
● The fourth, fifth, and sixth grade pupils of Rice, South Side, and Middlebury Schools began their study of "Medieval Life," "Life in the South," and "Greek Life" in their social studies. A great variety of interests were evidenced in all units. Each child was allowed to express his own ideas in his own way with various mediums. Each did his own research on his particular subject, thus providing enrichment for all.

● The classes decided what the subject of the picture should be and what should be represented. In order to make a good layout for the scene, the following points were discussed as guiding principles:

1. That a picture should have a center of interest. That the center of interest is made most important by its size, placement, and color.
2. That all other figures and lines should lead the eye toward the center of interest.
3. Figures could best be seen when they are drawn large and that pleasing spaces should be created and filled.
4. That lines, dark and light, and color should be repeated.
5. For contrast, light colors should be painted on dark or different colors and vice versa.

● With these points in mind, the children sketched the layouts with charcoal or white chalk on brown wrapping paper. The pictures were then painted with kalsomine paints in colors of their own selection.

● The results were beautifully colored scenes that were framed and hung as a part of the room decorations. This was permanent proof that each child was entirely capable of combining his efforts with those of others to create something that was beautiful for the pleasure of all.





MURAL BACKDROP FOR THE STAGE ✕

BETTY R. SANDBOURNE, Teacher, Windsor School, Omaha, Nebraska

HAVING been successful in decorating classrooms with murals, when it came time for the annual school program, the Art Department was asked to provide a mural backdrop for the stage. (The stage is the other end of our library, and its wall had a very unsatisfactory drape as a background, so it became a pleasure to replace it with something more interesting.)

● There were many contenders in the class of fifty-two eighth graders for the honor of working on the mural, but six were selected because of some special talent shown throughout the year in regular classwork.

● These six had their reference material provided for them in the subject the different classes were using as the stunt they contributed to the annual Windsor School program. The title for the program was "Our United States" and it fired the imagination of these six to fever pitch.

● We have one unit representing Early Explorers, one unit Community Helpers, one class representing the Signing of the Declaration of Independence, a Nebraska unit, and with the Development of Transportation, Communication, and Industries, our work was practically mapped out.

● After measuring the space and doing a little arithmetic the artists cut eleven lengths of 24-inch width wrapping paper 9 feet high, and glued the sides together.

● The drawing was done in white chalk on the paper curtain, the artists working on their knees.

● New wallboard was given to the school as a gift from the eighth grade and was installed to fit the end of the room which required three additional strips of paper in the curtain and some readjustment on the original plans.

● One amusing incident attendant to the drawing of the Statue of Liberty: since I had not enough "free" hours to work with the six they worked alone some of the time. They were a little puzzled as to how to get the Statue of Liberty with its larger proportions until one of them happened to notice the tallest boy in the school, a little over six feet, in the hall. He was called in and persuaded to pose for the drawing in the simplest way imaginable—by lying on the floor in the desired position. One of the artists traced the general outline of the recumbent model, and proceeded from there!

● After we had pinned up the paper curtain, now 27 feet long, we had to work in the library to color. The eighth grade class cheerfully gave up their art period a few times, and the six gave up their library periods, and so the eighth grade was able to watch the progress of the mural and offer valuable suggestions. We used lecturer's chalk, and also colored chalk sticks.

● One advantage to this activity is the fact that we have the firm wallboard background, and can replace the mural from year to year, giving other children an opportunity to plan, develop and complete even greater results.

● As a wall end to our library it now presents a bright, colorful decoration stimulating to the imagination and lending a truly American atmosphere.





THE HISTORY OF NEW YORK... A Frieze by a 6A Class

● ● ● ● DOROTHY L. BROWNE, Main Street School, Huntington, New York ● ● ● ●

THE walls had been rather bare and uninteresting for two or three weeks. It was one of those "between project" periods. The pupils thought it would be nice to have something big that could be hung up and enjoyed for the rest of the year. As we were studying settlements at the time, it was decided that we should depict the story of some colony. New York was selected for two reasons—partly because we were just about to study it, and partly because it is our own state.

● In preparation for our activity, it was necessary to find many pictures of early trains, boats, costumes, etc., and to read many stories of early New York. Next came days when every pupil made rough sketches of anything that had been suggested to him by these stories and pictures. These sketches were tacked up around the

room so all the ideas could be seen at once, in order that a plan could be made by which the whole story might be combined into a frieze. The two groups having the best plan pooled the usable ideas in each and made a rough sketch to plan the placing. Each child who had a good sketch, i.e., a boat, a train, or a figure, was asked to put his contribution in the space planned for it by the committee.

● The frieze, 21 feet by 3 feet, was done in several tones of blue. Each of the thirty-seven pupils in the group worked on it. The few who were not very good at art work, painted the background. Not only did this group enjoy the project. It was left in the room for the next group, who studied the settlement of New York by finding out what each thing on the frieze represented.



A MURAL... LAND, WATER, AIR TRAVEL

ELLA SIMPSON, Teacher

Fifth Grade, School No. 1, Little Falls, New Jersey



Y CLASS, in reading about the World's Fair, came across the word "mural." This led to a discussion of the meaning of the word. Many pictures of murals were brought in. The class visited our new post office which has a beautiful mural depicting rural life. All this discussion naturally led to a desire to make a mural of our own.

● We had just started our work on transportation. The class decided to make a mural showing the development of land, water, and air travel from early days to the present.

● A bare space over our blackboard seemed to need decorating; a space 22 feet by 3 feet. That was the space we planned to use for our mural.

● As we studied each type of travel the children drew and

colored pictures on newsprint paper. When we had our pictures finished we spread our heavy poster roll paper on long tables. We placed the children's best drawings, selected by the class, on this paper, shifting them around to allow for difference in size and subject until we thought we had the best layout possible.

● Next each child transferred his picture to the large paper by means of carbon paper.

● After the pictures were transferred we sketched in a suitable background. We painted our mural with kalsomine powder paints and found they worked very well and the colors were pleasing.

● When the mural was completed we fastened it in place. We were so proud of it that we had a showing for the other grades in the school. Volunteers explained the meaning and told about the methods of transportation pictured.





OUR INTERNATIONAL FRIEZE

HELEN STEVENS, Darwin School, Chicago, Illinois



IN MAY and June of each school year, the upper grade pupils of the Darwin School, Chicago, plan and paint a frieze to adorn the wall of their school assembly hall. The space to be covered is 66 feet long by 2 feet high, extending around the back part of the stage. The children realized that in order to carry clearly to the rear of the auditorium, the figures would, of necessity, have to be simple and as large as the height of the space to be filled. The coloring, too, had to be as bright as possible with plenty of contrast.

- We cast about for a subject for our frieze. The boys and girls were anxious to portray baseball and sports, but, with the guidance of our teacher our thoughts were directed to a patriotic subject.

- We worked out the fact that America is the melting pot for all nations. People from all parts of the world come here. After a stay in our beloved land they become fine American citizens. So at certain specified distances in the frieze the United States is represented as a huge melting pot. The golden glow from the fire under the melting pot lights up the background with bright tints of yellow and orange in fine contrast to the gray background surrounding the figures in the rest of the frieze.

- The spaces provided between the repeated melting pot is occupied by groups of dancing figures. Across the back wall of the stage can be found dancers

from Spain. The bright red and yellow costumes show up beautifully against the gray of the setting.

- In the second space are the figures of folk dancers from Sweden and Denmark. Their colorful clothing repeat much of the color of the Spanish group.

- The picture between the next two melting pots is a group of Dutch peasants, doing slow wooden-shoed steps so well known to their moments of gaiety. The same somber gray, symbolic of war clouds, backs them up.

- In the center spaces are the folk dances of Russia, France, and Belgium. All are in their colorful native attire.

- The right-hand side of the stage depicts the American Indian in ceremonial dress, doing a tribal dance. There, too, is the American Negro in bright calico, patches and all, making merry in a barn dance.

- The left-hand portion of the stage illustrates the people of the Orient who, also, have come to our shores and become good citizens in the melting pot of our beloved country. Here we find the dancers of Hawaii in their grass skirts, accompanied by figures who strum Hawaiian guitars.

- The yellow light behind the melting pot represents the sunshine of opportunity to be found in our country.





The Fourth Grades' mural in Lincoln School was done under direction of Mary James

RECREATION MURALS . . . A Unified School Art Project

MYRTLE E. SELL, Art Supervisor, Oshkosh, Wisconsin

THROUGHOUT our city school system each school selects an annual subject to be carried out in the various art projects. The topic for our building was "Recreation," which was adaptable to all grades and seasons. The subject was within the scope of every child's experience.

● **MOTIVATION.** Recreation was a subject which required no motivation for we found the children exceedingly enthusiastic. Their interest was high at all times, and their suggestions plentiful. Illustrative material was brought by the children in great abundance.

● **PROCEDURE.** Each room began early in the fall to carry out "Recreation in Various Forms." These included many materials and techniques as:

powder paint
poster paint
water color
crayon

pencil
frescol
clay
charcoal

colored chalk
paper cutting
paper tearing

The sizes of these projects varied from 9- by 12-inch paper to 4- by 9-feet. The work was carried out by individuals, by small groups, or the entire class as the type of project required.

● **TECHNIQUES AND OUTCOMES.** One of the outcomes of the year's work in each room was the painting of a large, colorful mural for the enjoyment of all.

● In the first grade the mural pictured three children jumping rope. The figures were drawn directly on the large paper while children from the room acted as models. One group painted the figures while a second one planned and painted the background. Powder paint and large brushes were used. Miss Pearl Fiker was in charge, and is the teacher of this grade.

● Miss Marjorie Nuss found that her children enjoyed planning a winter mural. The whole class made various plans which were

discussed and changed as needed. As the children enjoy winter sports like sliding, snowballing, building of snowmen and forts, they wanted to depict these activities. Suggestions from their own clothing played an important part in the clothing as well as in the colors used in painting them. Powder paint and large brushes were used.

● In the third grade the idea of being a helper had been emphasized previously and this carried over into the planning of the winter mural. Fun and work were combined in this composition. Children of this age enjoy being helpers. Miss Elizabeth Faust's class also worked as a group and used powder paint.

● Miss Mary James had her fourth, fifth, sixth, and seventh grades paint murals. The one pictured is by the fourth grade. In planning it, 12- by 18-inch paper was used. Then a group of four children enlarged the figures sketching them directly on large 4- by 9-foot paper. These children were selected because they had done unusually well in figure drawing. As snow suits were worn by these girls they wished to dress their figures the same. Again the idea of helpfulness and recreation of their own experience is evident. Personal taste was shown in the selection of colors. The importance of value was learned.

● **CORRELATION.** Throughout the year the various grades correlated other subjects with the art work in completing the subject of recreation and the murals. Some of these were:

Language, Poems and Stories
Reading, Recreation in Southern Colonies
Recreation in Northern Colonies
Social Studies
Physical Education
Mathematics

● Each teacher feels that the topic was very suitable and worth while as it made possible a unified project throughout the grades. Individual and group choices were possible—adapting the subject to age interest and age level.

In the same school the second grade made this mural with Marjorie Nuss, Teacher



A CINDERELLA UNIT

MARY G. PALERMO, Grade Two
Lincoln School
Englewood, New Jersey

BASED upon the story of Cinderella which the children had read in their Second Reader and later retold in their story-telling period, the following project evolved.

- The class illustrated the story and then having selected the "best pictures" bound them into book form and entitled it "Our Cinderella Book." One of the boys made a small coach using a shoe box as a foundation upon which to build. The large coach in the photograph was an enlargement of the same third-dimensional idea. One of the girls painted a frieze showing the coach and coachman, the fairy god-mother and Cinderella in the moonlit garden just before Cinderella's departure for the castle. The frieze was hung on the wall above the completed unit for "atmosphere."

- Upon two large pieces of cardboard, 26 by 36 inches, were painted pumpkins, one for each side of a large carton box which was to be the coach. Doors and windows were painted on the pumpkins. Then two rounded sticks were used as axles for wheels of strong cardboard. Holes were bored through the ends of the axle rods and ordinary 2-inch nails piercing the centers of both wheels and axles made rotary motion possible and proved to be a source of interest and entertainment to the children.

- Lanterns for the front and rear of the coach were made of red paper, folded into four parts and attached by means of paper fasteners. Another child painted lighted candles upon them. Cuts in the front panel of the coach permitted the insertion of small squares of cardboard used as a seat and a footboard for the doll coachman. The latter was a rag doll, cut from an original pattern, made of unbleached muslin and painted to look like a "real coachman." The doll was entirely designed by the child seen sewing it together in the left foreground. Another large piece of cardboard was painted and used as the roof of the coach. In order to keep the roof from sagging, a piece of wood similar to the axle rods was nailed to the bottom of the coach and thus used to support the roof. The horses were painted and cut out by a talented pupil who says, "I just love to draw horses." (If one is to judge by results both classmates and teacher are inclined to agree.) A light frame to help make the team of horses stand firmly upright was obligingly constructed by "a big boy" in the manual training department. The reins are of multi-colored yarn which the child in the photograph (left background) may be seen braiding.



- For scenery, a large carton box in which mattresses are shipped, was split open at one end and opened book fashion. Upon this were painted the hills, ranging in color from violet to purple and from gray-green to olive green. A black-painted bridge spanned the blue water in the foreground. Two roads (unpainted) converged at the foot of the castle walls. Here it may be of interest to note, in passing, that the boy who is seen painting the castle was left to his own devices about perspective—with subsequent pleasing results. Behind hills and castle a light shade of orange was used, as suggested by the children themselves who thought "it would be nice to make believe it was a sunset." Although extremely simple, this massing of harmonizing colors and contrasting shades created a somewhat theatrical but most effective scenic background for the golden-colored coach.

- The cobblestone court was made by outlining the blocks on large sheets of easel paper in black paint, then painting in the blocks with a solid mass of color obtained by blending white with red and then adding blue until a slate blue was produced. These large sheets of painted papers were tacked to the floor upon which horses and coach were placed. When the unit was ultimately completed a white picket fence (not in the photograph when taken) was placed around the courtyard, giving a completeness and that touch of realism to the picture so beloved by little children.

- Since this was to be a classroom project, it was thought desirable that every child should have a part in it. Consequently, as the unit progressed, an opportunity was afforded every child in the class for active participation, thus making the completed unit a 100% classroom activity.

MURALS with the SLIDE PROJECTOR

MARGARET REA, Beaverton, Michigan



THE mural as an art project has proved its value, especially with older students. Many young pupils, however, hesitate to attempt a real mural painting because of the difficulties of drawing abnormally large and of working with any degree of freedom while mounted in an unfamiliar position atop a ladder or scaffold.

- The lantern slide projector solved these problems for grade 6-B of the Beaverton Rural Agricultural School.

- The children wished to make a series of murals depicting incidents from the story of Ulysses, which they had been reading. Each child chose a scene and made his drawing the size of a slide. Etched glass slides were placed over the finished drawings and a tracing was made in heavy pencil lines. The slide was then placed in the projector which was focused to obtain an image of the desired size. The pupils simply traced around the enlarged image on the wall and were ready to proceed with their painting. Much tedious preliminary work was eliminated and the finished murals were very satisfactory.

- The ground-glass slides may be used again and again if they are carefully scoured.



HOW CARD COLOR in a NEW USE

SHERMAN E. DANCE, Director of Art
Bensalem Township High School
Cornwells Heights, Pennsylvania

- To the children of our public schools, there is no time or class period more welcomed and anticipated than the art class. Especially is this true for the little tots when the art teacher draws upon the board and weaves those lines into a beautiful and masterful picture.

- Most teachers of art in the grades and high school are always ready to welcome new ideas of arousing interest and enthusiasm to the already popular art classes. This innovation of the use of show card color, struck upon by accident, can most effectively be used for blackboard illustration in both the elementary and high schools. Show card color, under present manufacture, being particularly opaque and rich in chroma, quickly and easily lends itself to dilution without the loss of its opaque qualities.

- Naturally, the color itself does not adhere to the surface of the board when applied in large areas without some adhesive agent being added. This agent, common household Bon-Ami, does the trick most effectively, and when washing the picture from the board does a double duty—cleanses at the same time.

- A cup of water into which a teaspoonful of paint and a tablespoonful or more of Bon-Ami have been well mixed, gives us the basic formula from which changes may be made to suit one's individual liking. More or less Bon-Ami or paint may be added to darken the color or to make the paint of heavier consistency. Bon-Ami and water may be used for white, but a little white show-card added to the mixture works to much advantage. In general, the mixture thickened to the consistency of very heavy cream seems to work best. Too, the paint when applied to the board may be shaded to more realistic, round subjects. The Bon-Ami added to the show-card color takes away very little of the chromatic qualities of the paint.

- In the high school, the changing seasons, holidays, special weeks, etc., suggest our blackboard compositions of general pictorial illustration and interest. To this may be added the illustrations for general and advanced class work; and on occasion, a copy of the "Avenue of Trees," or other selected masterpiece, may be sketched in color for class study in pictorial composition and picture study. This means of picture study has stimulated a keen interest in the study of masterpieces which by other means has shown little or no interest.

- In the elementary schools, similar work can easily be done in connection with such nursery rhymes as, "Little Bo Beep," "Humpty Dumpty," "Little Boy Blue," etc. Stories as "Little Red Riding Hood," "Three Bears," etc., may be worked compositionally for both drawing and literature.



THE LARGE ILLUSTRATIVE PAINTING A SOCIALIZED ACTIVITY

ISABEL M. JACOBS, Supervisor of Art Education, Philadelphia, Pennsylvania

I. AIMS

a. General

1. An appreciative attitude towards beauty wherever it may be found
2. Ability to cooperate
3. Skill in expressing ideas
4. Skill in representation and design
5. Ability to solve problems which arise during the course of the activity
6. Skill in planning and using large areas
7. Skill in handling the necessary materials
8. Ability to evaluate their own work and that of other pupils

b. Specific aims related to the topic selected

II. SELECTION OF THE TOPIC

- a. Growing out of the pupils' interest, and selected from those topics suggested by the class
- b. Embracing range of pupils' ability
- c. Affording opportunities for the participation of many pupils
- d. Relating to other subjects in the curriculum
- e. Presenting opportunities for the use of many figures in action
- f. The topic may be developed as a related series of three or four pictures, but is more valuable as one large cooperative painting

III. BACKGROUND

- a. The content of the intended illustration should be studied through geography, civics, history, reading, oral English, and other related studies
- b. Objects, costumes, pictures, lantern slides, dramatic representation may be used
- c. Questions asked by the teacher to induce thoughtful reading and observation
- d. Class lessons on landscape features, on the drawing of large figures in action, overlapping figures, object drawing
- e. The teacher should be well informed and enthusiastic about the topic chosen. She should bring to the classroom and encourage pupils to bring material related to the topic

IV. LESSON PROCEDURE

a. Pre-conference

1. Discussion and selection of the topic to be used
2. Pupils decide upon the various features to be represented, select those for which they prefer to be responsible either as individuals or in committees, form plans as to the best arrangement in composition and color of these features, and discuss the manner of carrying out these plans. The use of white chalk on the blackboard is recommended for this preliminary planning
3. Pictures may be studied, and details copied on practice papers, but no pictures are to be copied on the large painting
4. Pupils who bring related material or ideas may present them to the class
5. Pupils decide upon some unit of measure to insure approximation of relative proportions

b. Work Period

1. The large painting should be begun early enough in the term to allow ample time for completion: nearly six hours in a lower grade, about twelve hours in an upper grade. While proficiency in technique is desirable, the expression of ideas, originality, and well-arranged composition are more important
2. Committees or individuals work simultaneously on the features selected
3. While some pupils are working on the actual large, cooperative painting, others, at their desks, may be illustrating the selected features which later will be painted on the large scheme. Paper 9 by 12 inches and 12 by 18 inches may be used

4. The large figures are sketched in charcoal on the paper or cloth. After criticism and discussion, they are painted with opaque water color. Other features and details are added in charcoal, discussed, and painted

5. The teacher encourages pupils to solve for themselves difficulties that arise, but withholds aid and advice unless it is absolutely indispensable

6. As the need arises, the teacher may give the class a lesson on a definite topic, such as, trees, animals, objects and costumes

c. Post Conference

1. Pupils gather in a social group to evaluate the work that has been accomplished.
2. Three types of criticism:
(a) self, (b) class, (c) teacher
3. Pupils ask the aid of the class in solving difficulties that have arisen. (If satisfactory answers are not immediately forthcoming, the teacher may suggest that pupils think about these problems and bring in possible solutions to be presented in the next activities period)
4. General planning for the next work period

V. ACCOMPLISHMENTS AND OUTCOMES

Determined by a check-up of the aims

Suggestive Outline: ("A Teacher's Guide Book to the Activities Program"—Lane) Pages 37 and 38

Information

Knowledge of ———

Habits and Skills

Ability to ———

Appreciation

Increased interest in ———

Desire to ———

VI. EQUIPMENT AND SUPPLIES

- a. Paper or oilcloth 20 to 36 inches wide, length of available space

- b. Method of hanging the large paper: thumbtacks, small pieces of gummed paper, or passe partout, long narrow boards and pulleys

c. Brushes

1. Not the same set used for transparent paint
2. Large (number 9)
3. A separate brush for each pan of wet paint

d. Paint

1. Opaque water color (dry powder or tempera)
2. Mix dry powder and keep in a covered jar.
3. Put some of the dry powder into a small pan or dish. Add water and mix to the consistency of milk
4. Wet only enough paint for the day's use
5. Stir the paint with a stick
6. Use seven to ten colors on a frieze, including one or more colors in two or three values
7. Use little if any pure crude color
8. Dull colors with small quantities of white or black, or harmonize by adding to each color a little of one and the same primary color
9. Light values are made by adding more white
10. Dark values are made by adding more black
11. Try to get effects by contrasts of value, or color, or pattern against plain areas
12. Avoid black outlines. Use black in areas
13. If absolutely necessary some colored or gray outlines may be added as the work nears completion
14. Use brighter colors and stronger contrasts of value in the foreground
15. Use middle values and duller colors in the background
16. Distribute the colors throughout the frieze
17. If the paint does not adhere well to the paper, a few drops of glue or paste may be added

The TEACHING of FIGURE DRAWING through the PLAY MOTIF

MAURICE CHUSE

Art Supervisor, Plymouth Township Schools
Montgomery County, Pennsylvania



LAY is a beautiful and natural thing to a child. Play games are something he is vitally interested in, enjoys, and knows quite a lot about. Utilizing this play motif in the art class in teaching the figure through games brings into play the natural forces behind the student's thinking. Children know so much about games that if given the chance to illustrate them the results are always more interesting, spontaneously free, beautiful, and in correct proportion.

- In teaching figure drawing through the illustration play motif, one should have a definite aim behind each grade. Primary students could illustrate their games by having one another pose the actions of the games. For example, in dodge ball, a pupil should pose throwing the ball, catching the ball, or running away from the ball. The drawing of the figure can be carried out in outlines or circles. Coloring should depend entirely upon the student's wishes.

- Children sense motion before proportion and they should be encouraged to overemphasize action poses. It is action that conveys the idea to the beholder. The few most important lines should be stressed in all grades. Main lines of the figure can be followed by watching the direction and action of the spine in relation to the rest of the figure. The child should be taught that he should have an idea in back of all his figure drawings. What is the figure trying to do? What is the best way to place and arrange the figure on paper?

- In the middle grades, more emphasis can be placed on the drawing of the head, body, arms, legs. Definite pose drawings from their games can then be carried out using both side and front view with instruction in proportion and action. Foreshortening poses with the body half reclining, lying down, bending forward, kneeling on one knee, sitting, standing, arm raising, etc., also can be tried. It is a good thing to have the student sense the spirit behind each pose. Children should be taught to make comparisons of model with his drawing and to look for the big simple forms in the figure. At this time, the differences in proportions of children and adults can be shown and comparisons made by use of plates.



- In the upper grades, illustration of games or hobbies with emphasis on careful proportion, rhythm, and a pleasing arrangement of figures with its relation to the background can be studied, also light and shade drawing of the figure. Demonstration by the teacher on the board stimulates class interest and makes for better results. Correlation of Art and Physical education can be brought about by children visiting their classmates and observing them as they go through their routine of exercises or calisthenics. Memory sketches from these exercises can later be drawn by the children as this stimulates the powers of imagination and invention. If it is possible and there is ample room in the gymnasium or in the outdoor court, children can bring easels and sketch as other pupils perform. Sketching their classmates on the parallel bars, hand bar, jumping horse, and other gym apparatus, gives the student the chance to actually see the figure in action and how various parts of the body are brought into play. The study of the head in relation to the foot—where the weight of the body falls as it pivots from one direction to another—the foreshortening of parts as the figure bends taking front, back, and profile views.

- Plates taken from magazines, newspapers, showing athletic pictures, can be utilized by students and make an excellent lesson.

- The figure is such an important thing that it can be used in most all drawing for it gives life to a picture. Children see the figure every day, yet wonder why they can't draw it. If given the opportunity to draw their games in a free and natural way, using the figure as a play motif, their results would be more than satisfying. The human body is the most beautiful thing in the world. To catch its charm, its loveliness, beauty, rhythm, power action, requires a deep mental concentration besides a quick eye and hand. The awakening of these powers of observation in a child to see, may some day bring to light the realization of beauty that can be found in everyday life.



EXPERIMENTAL FINGERPAINTING

ROSE MARTINELLI, Davy Crockett School, Galveston, Texas

FOR experimental work in finger painting, the use of the blackboard is practical. The base can be made by using short discarded pieces of chalk. This produces a reasonably flat, white base. Additional emphasis may be secured by placing a clean rag over the hand or fist.

- This method has the advantages of presenting a new means of expression without the difficulty of handling a new medium, it is cheap, it uses the facilities already in the schoolroom, and may furnish the only opportunity that many children have for using this form of expression.





PERSPECTIVE in GRADE IV

ANSTRICE CARTER KELLOGG

Art Supervisor, Saugus, Massachusetts



FEW years ago a biscuit box and the proverbial railroad track was considered the only way to teach perspective!

● What is perspective, anyway? Webster's Standard Dictionary tells us: "the art or science of representing, on a surface, objects as they actually appear to the eye."

● This statement in itself does not mean much to a fourth grade child; neither do the abstract railroad tracks or biscuit boxes with "converging lines on the eye level"—but just let him show a jungle scene from the Belgian Congo, about which he is reading, with "Bombo" and his queer little black brothers!

● There are so many things to draw that distance must be represented: the great fern and palm trees, the teapot method of traveling, the carrying of ivory tusks, the sending of messages through the jungle by means of a stick and a huge log, the animals that come down to the water's edge to drink, and Bombo himself.

● It is just as if these boys and girls were giving us (art teachers) a lesson in geography.

● Children enjoy relating that which they have already learned in some of their other subjects. The art teacher can be the projecting beam, or cantilever, over which thoughts may be transmitted, only to reappear on the opposite side of the bridge as a living, vital force in the life of every child. When subject matter is taken from the class, applied to the aim of the art period, the result is a harmonious whole with art teacher, classroom teacher, and the individual child.

● To return to Bombo. Start with the objects of most interest in the foreground, keep in mind that the farther away anything is to appear the higher on the paper it must go, as well as becoming smaller and lighter in value.

● The sheets included with this article speak for themselves, as but Bombo himself could do, to tell you of his jungle home and the habits of his people.

● Simple perspective, or the ability to show objects in the distance as they appear to the eye, has been directly applied and integrated with the subject matter which was of vital interest to a fourth grade class.

● Psychologists tell us that a person remembers but little of that which is heard, only part of that which he visualizes, but all of that which is expressed by his own muscular forces, on paper, is retained in the storehouse of the individual's memory.

● Let us make art of more value to the classroom teacher, to the child, and to the integrated lesson!

PERSPECTIVE

MILDRED E. LUSK, Art Instructor
Worcester, Massachusetts



IF YOU find the teaching of perspective, with its familiar boring terms, a bugbear, just try our way for a change. It worked like magic.

● Of course we could not ignore the principles of the convergence of parallel, receding lines; of establishing an eye level; of proportion and many other truths, but by allowing the

class to sketch from the window we linked up the erstwhile deadly terms with the interesting problem of sketching what they actually saw. They worked in a very simple, direct fashion, omitting many details. Before they realized it, there was something worth while on their papers.

● Our school is located in a part of the city where backyards, three-deckers, and clothesreels abound. Nothing very inspiring, to be sure, but the fact was brought out to them that a true artist can see a picture anywhere.

● The first step in the lesson was for each pupil to provide himself with a finder, the opening to be about 2 by 3 inches; any kind of stiff cardboard could be used. Sitting squarely in front of a view, he selected a few buildings for his composition. His aim was to make an interesting pattern in dark and light, treating the buildings as blocks. He discovered all sorts of fascinating skylines, such as the tower of the French church and surrounding buildings etched against the sky on the distant hilltops. They all worked with the enthusiasm of real artists.

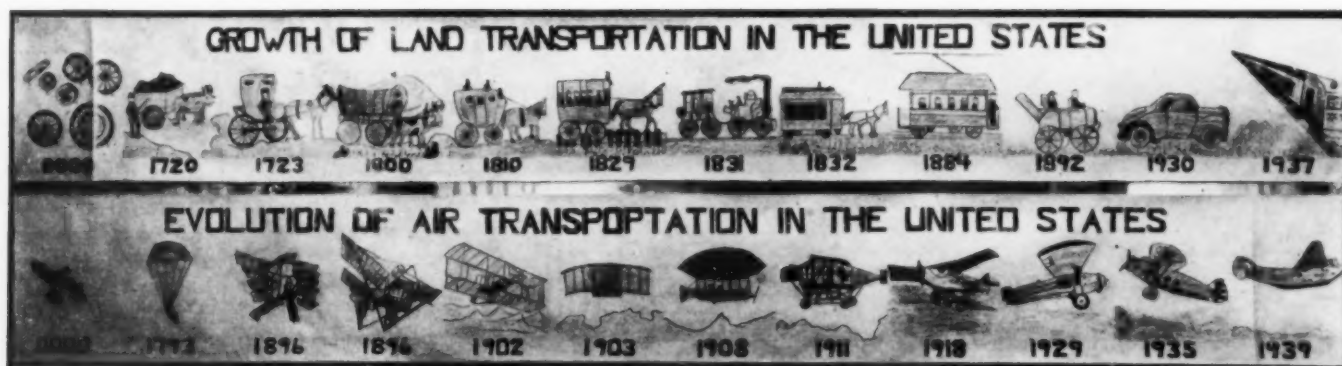
● The first sketches were displayed for a class criticism. Glaring mistakes in perspective were handled as tactfully as possible—a few changes here and there were suggested to improve the composition; but, on the whole, the pictures remained true to life. There seemed to be no drudgery, for every boy and girl was thrilled when he discovered that his sketch actually looked like Arthur or Flower Street. His joy knew no bounds if his own house happened to be in his sketch. No longer were there groans, as I had heard in previous years over struggles with boxes, books, etc.

● After the constructive class criticism, the sketch was transferred to a clean piece of 6- by 9-inch white paper. In some instances they were even smaller. This was done by holding the first sketch against the window pane as a pattern; the clean paper was clipped to it, so it was an easy matter to trace with a fairly hard pencil the important lines. This is a much cleaner way of tracing than using either carbon or tracing paper. It also gives the pupil skill in handling a pencil at a difficult angle.

● The fun began when the paints came out. I have discovered that pupils are fond of black and white arrangements—so we decided to keep our pictures in monochromes. Heavy outlining was encouraged. The sketches, however, looked rather dull, so to add sparkle, a bright vermillion line was painted inside a black margin, then the sketch was mounted on black construction paper.

● The work was greatly admired by the lower classes and visitors, which pleased the 9th grade but, better still, the teacher was delighted to have found so simple a way to approach the study of perspective. It emphasized the truth that art is always linked up with everyday living.





THE Study of Transportation on Land, Air, and Water made an interesting project and resulted in a group of murals at the St. John School, Delphos, Ohio. The eighth graders were responsible for these historical references. Sister Mary Azeveda directed their art work and correlated it with history lessons.



Creative

For large and unrestricted drawing in the lower grade unprinted newspaper is the answer. Here some second graders of Verne Craig at school, Indianapolis, Indiana show true illustrative ability and freedom in expression

YOUNG AMERICA PAINTS ★

*Inspired by the smooth easy flow
and brilliant color values of* ★

ARTISTA WATER COLORS ★

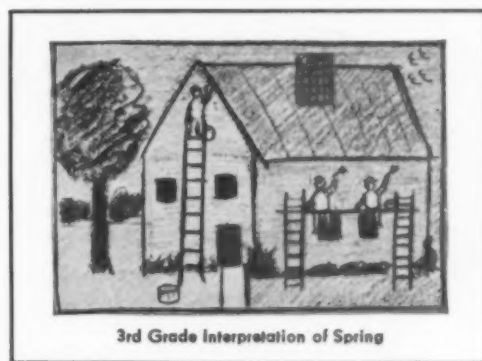
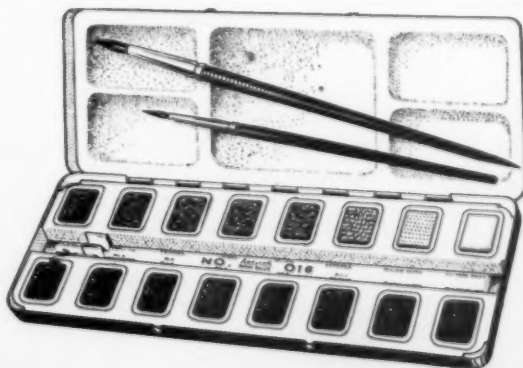


ENTERED IN THE ANNUAL YOUNG AMERICA PAINTS EXHIBITION HELD AT
THE NEW YORK MUSEUM OF NATURAL HISTORY

THE RESPONSIVENESS OF ARTISTA WATER COLOR TO THE STUDENT'S IDEAS MAKES IT A MEDIUM THAT ENCOURAGES FREENESS AND CREATIVE WORK. THE COLORS MIX QUICKLY AND HAVE A SMOOTH FLOW. THEY NEITHER PENETRATE THE PAPER NOR BECOME SOFT OR STICKY IN DAMP WEATHER. SEMI-MOIST PAINT AND DRY CAKES ARE PUT UP IN ATTRACTIVE BLACK AND YELLOW ENAMELED METAL BOXES WITH A PATENTED BRUSH HOLDER THAT EXTENDS THE LIFE OF THE BRUSH OVER A PERIOD OF HARD USAGE.

BINNEY & SMITH CO.

41 EAST 42nd ST., NEW YORK, N. Y.



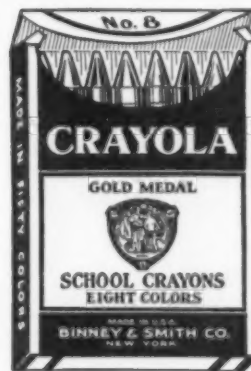
3rd Grade Interpretation of Spring

Picture Making
or Creative Design
with

CRAYOLA WAX CRAYONS

Works equally well on Paper, Cloth
and Wood

CRAYOLA CRAYONS ARE CLEAN, COMPACT, PERMANENT AND WATER-PROOF. THEIR COLORS BLEND SMOOTHLY AND NEVER SMUDGE, NOR WILL THE WAX MELT OR BEND IN THE WARMTH OF THE HAND. IT IS THE PERFECT WAX CRAYON FOR FREE DRAWING, CRAFT WORK, APPLIED DESIGN, MURAL DECORATION, SKETCH CLASSES AND IDEAS.



MADE IN
ROUND AND
HEXAGONAL
SHAPES, PAPER
WRAPPED AND
PACKED IN
CARDBOARD
AND METAL
BOXES.

CRAYOLA NO. 8— 8 COLORS

CRAYOLA NO. 12—12 COLORS

CRAYOLA NO. 16—16 COLORS

CRAYOLA NO. 24—
24 COLORS

THE POPULAR OVER-
SIZE CRAYON
CRAYOLA NO. 38



BINNEY & SMITH GOLD MEDAL PRODUCTS

THE NAME IS **DRAWLET!**



MAKE IT A POINT TO
SAY "DRAWLET"!

Talented hands have a chance to *show their talent* when they work with Drawlet Pens! Every stroke is clean and sharp—and every stroke is the same. No blotting. No ragged edges. Accurately machined and turned from high-tempered steel, Drawlet Pens are made in 19 styles for every lettering and broad-line drawing job. No cleaning or adjusting problem. Drawlet's adjustable reservoir snaps up and down as often as you want—stays in any position you want. *Be sure to ask for Drawlet by name.*

THE ESTERBROOK PEN COMPANY
76 Cooper Street
Camden, New Jersey

Please send me your folder showing the complete range of Drawlet Pen styles.

NAME _____

STREET _____

STATE _____

CITY _____

Esterbrook
DRAWLET PEN

for every lettering and broad-line drawing job

When Going to Camp or
Sketching Outdoors . . .



. . . take along a box of
AQUA PASTEL

A CRAYON WITH WHICH TO
PAINT AS WELL AS DRAW

Genuine pastels, water soluble, with which may be produced true pastel drawings, rich water-color washes, or an unlimited number of new and interesting combination pastel-water color effects. An ideal sketching medium.

In assortments of:

12 sticks at \$.50 per set

24 sticks at \$1.00 per set

36 sticks at \$1.75 per set

48 sticks at \$2.25 per set

TRIAL OFFER at these prices postpaid
anywhere in U.S.A. or through your dealer

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853
P. O. BOX 995

PHILADELPHIA, PA.

St. Louis, Mo.

Baltimore, Md.

Patronize Your Nearest Weber Dealer

INTRODUCTION TO THE JUNE NUMBER

By Alliston Greene

"God give us men! a time like this demands
Strong minds, great hearts, true faith and
ready hands," . . .

hands made "ready" by a thorough training in the fundamentals of practical and cultural arts. "The arts are one of the most beneficial influences in our country because they are uplifting, informative, unifying, and curative." No introduction has ever had a greater opportunity than this—to direct the thoughts of *School Arts* readers toward art education as one great bulwark of national defense. Editor deLemos has given us an idea which grows in magnitude and importance with each reading. "Art Education is National Defense"—an editorial, will be read—should be read—by every subscriber, and proclaimed to others on every occasion.

* Murals, drawing, and painting, are the principal subjects emphasized in this June number. Esther deLemos Morton, Assistant Editor, has assembled page after page of good designs and practical instruction. Her own article, "Designed Figure Murals for Beginners," page 343, will be a good place to begin—after reading the Editorial!

* "Hershey's Milk Chocolate" is not the only product of Hershey, Pennsylvania. The two girl artists who painted the murals reproduced on page 334 may earn their living making chocolate bars, but they *live* in their study and practice of



Talens
watercolors

1/2 x 3" tubes - all colors - 20¢ each
Made in U.S.A. by the manufacturers

of the Rembrandt Colors

WRITE FOR COLOR CARD

TALENS & SON - Newark, N.J.

CLAY

STANDARDIZED—Low Fire Art Pottery Bodies, Natural Potting and Modeling Clays. Burning Red, Buff, Cream, White in plastic, casting slip, shredded or flour form. Request Bulletin 219 (Pottery). Bulletin 302 (Modeling).

UNITED CLAY MINES CORP., Trenton, N. J.

APPLIED ART

by Pedro J. Lemos

EDUCATOR AND EDITOR
DIRECTOR, MUSEUM OF FINE ARTS,
STANFORD UNIVERSITY

"A whole art library
in ONE BOOK"



APPLIED ART

Is the "best seller" in art text. Over 50,000 copies now in use. It is rich in "good art" ideas. Full of suggestions for Creative Art expression.

"Applied Art" is a condensed, practical helper for the busy teacher who needs art help. Complete instruction is given for teaching in all grades of drawing, painting, and design in black and white and colors. Chapters are devoted to cut-out and border patterns, simple molded objects, and handicraft, with Lesson Outlines for grade work . . . one to twelve. ♦ ♦ ♦ ♦ "APPLIED ART" contains 398 pages of graded text and illustrations, with 37 additional pages in color. A large descriptive circular in color will be sent upon request. Bound in cloth, \$5.00, postpaid.

PUBLISHED BY PACIFIC PRESS PUBLISHING ASSOCIATION, MOUNTAIN VIEW, CALIFORNIA

ORPI

Permanent
OIL COLORS

MADE IN U.S.A. BY THE MANUFACTURERS OF THE
REMBRANDT COLORS

STUDIO TUBES 25-35-50¢

3 in. TUBES 10 AND 15¢

TALENS & SON Inc.
NEWARK, N. J.

WRITE FOR COLOR CARD

Free BOOK on ARTCRAFT

Ideas for Class Work

How to decorate burnt wood etchings, glorified glass plaques, mirror pictures, copper and brass craft, etc.

Write for catalog S-6

THAYER & CHANDLER

910 W. VAN BUREN STREET, CHICAGO, ILL.

art. An inspiration here for every worker in any community.

* *School Arts* is "not without honor" in its own community and among its own friends. Two Worcester, Massachusetts, art teachers are among this month's contributors—one suggesting that "Murals Brighten the Corner Where You Are," and another giving us her experiences in teaching Perspective. Each has proved her point admirably.

* Edwin D. Myers, Webster Groves, Missouri, claims with provable truth that "Mural Painting offers Creative Expression for all." He has found this particular form of art a "democratic (non-political!) means of creative expression for practical use."

* The same basic fact is present in each of the articles on Murals found in this issue—"Real Murals in Junior High School" (p. 332); "Possibilities of Mural Painting in a Grade School" (p. 346); "The Cooperative Influence of Murals in Art" (p. 349); "How the Fourth, Fifth, and Sixth Grades Painted Murals" (p. 350); "Mural Backdrop for the Stage" (p. 351); "A Mural, Land, Water, Air Travel" (p. 352); "Recreation Murals" (p. 354); "Murals with the Slide Projector" (p. 356). The illustrations in every case are excellent reproductions of their most interesting and practical expressions of creative thought. To repeat the testimony of Bennetta Kennedy, art instructor in Grand Island, Nebraska, any teacher should find it true in his or her experience—"one of the most challenging and interesting projects ever taken up in the art department of Walnut Junior High School is the painting of murals directly on the hall and classroom walls by the students."

(Continued on page 4-a)



SPEEDBALL
LINOLEUM CUTTERS

Block printed posters are most effective in carrying the ideas of conservation into the schools. Striking contrasts and multiple prints for every space available for posters. Plan your conservation posters and summer camp work now. Send 6c in stamps for mailing the instructive charts.



C. HOWARD HUNT PEN CO.
CAMDEN, N. J.

Manufacturers Speedball Products - Boston Pencil Sharpeners

SCHOLASTIC WATER COLOURS

BRILLIANT
PERMANENT
AND
TRANSPARENT



Write for List

In 3 inch Tubes
Each 20 cents
In Half Pans
Per Dozen \$1.35

WINSOR & NEWTON, Inc.

31 UNION SQUARE WEST

NEW YORK CITY

Canadian Agents: THE HUGHES OWENS CO., Ltd.

Montreal Ottawa Toronto Winnipeg

Manufactured by WINSOR & NEWTON Ltd., at Wexham, England

Write for **HAMMETT'S**
New, Enlarged

CRAFT CATALOG

44 Pages of Items for School Projects

Easy to make, instructive, useful, inexpensive, adaptable to classes of all ages. Catalog lists tools, supplies, parts, looms, instruction aids, complete project sets, books, etc. Write today for your FREE copy.

J. L. HAMMETT COMPANY

264 Main St. Kendall Square Cambridge, Mass.

"Universal
Has It!"



HANDICRAFTS

New 200-page, spiral wire-bound reference catalog lists tools, supplies and equipment for all Creative Arts and Handicrafts for programs of schools and institutions. 3000 items. Bristling with new ideas. Catalog free to schools—25c to others. Non-priority projects.

Universal Handicraft Service, Inc.

Suite 303, 1267 Sixth Avenue, New York, N. Y.



A complete line of quality leathers, tools, patterns and instructions. FREE—84-page catalog showing lowest prices and information. Write today mentioning School Arts.

OSBORN BROS.
223 W. Jackson, Chicago

SERVICE FOR SUMMER CAMPS DURING THE EMERGENCY

As in past years we are prepared to make prompt shipment of silver tools and supplies from stock and advise craft counselors and camp directors on new projects and materials. A fascinating method of using discarded tin cans to make useful and ornamental articles has been devised by our craftsmen. Easily adapted to camp work—requires only a few good tools.



Send for free illustrated brochure

If interested in instruction in metal crafts in June or July, write for information.

METAL CRAFTS SUPPLY CO.

10 Thomas Street Providence, R. I.

EASCO LEATHERCRAFT

FOR
SUMMER SCHOOLS AND CAMPS

Send 10 cents for complete handbook and catalog. Dept. T-19.

E. A. SWEET COMPANY, INC.
148 State Street Binghamton, N. Y.

Craft Supplies for INSTRUCTORS and STUDENTS

in Leathercraft . . . Archery . . . Plastics . . . Block Printing
Reedcraft . . . Wood Burning . . . Spattercraft . . . Clay Modeling

Write on School Letterhead for Catalog M

DWINNELL CRAFT SHOP

Dependable Craft Supplies
Wheeling, W. Va.

* Irene Hazel, in Missouri, has hit upon a good idea in which the pupils of four grades cooperate in creating a mural decoration for the basement lunchroom walls. It is easily imagined that many a luncheon hour is made more enjoyable, and more digestible, in such beautiful surroundings.

* Figure drawing is, for many students, an almost impossible art. A contributor (page 336) offers a suggestion which will help in making a beginning in figure drawing and in a cheerful way.

* Poster construction trains the mind as well as the hand. Imagination, elimination, conservation, accentuation, are each employed. Examples of good poster design are found on page 328. In these posters Mr. Pelikan introduces also that indispensable quality of patriotism.

* "Our International Frieze," on page 353, contributed by Helen Stevens, Darwin School, Chicago, is a successful attempt to correlate patriotism and the good neighbor policy with art. The idea of America as a "melting pot" where people from all parts of the world are blended into one family of American citizens is admirably carried out.

* Do not overlook the fine illustrations of our historic past, reproduced for *School Arts* by our Editor, Pedro deLemos. In these plates on pages 338, 339, 341, one sees the earliest attempts at tempera murals, wax painting, and carving. Egyptian history in pictures ante-dated the use of words by — years; how many? These plates may give you an idea. A study of these pages will be stimulating and instructive.

* We come to the end of one more monthly magazine, and to the end of another volume as well. It has been the endeavor of every member of the editorial staff to make this volume of *School Arts* more helpful than ever. Not a few have said that we have succeeded.

* In order to make the material in the year's numbers of permanent value, the *School Arts* Index for Volume 41 is constructed differently this year. The articles and illustrations are classified by subjects of sufficient variety to cover, adequately we hope, the contents of each number. These subjects are:

American Indian in Art and History
Arts and Crafts of Other Countries
Art and History
Art and Nature
Books and Binding
Child Art Appreciation
Correlation—Integration
Costumes and Costuming
Design—Creative, Decorative and Applied
Drawing—Creative, Illustrative
Drawing with Color
Drawing with Pen and Ink
Drawing the Human Figure
Handicrafts—Creative and Constructive
Handicraft Materials
For the Holidays
Lettering
Marionettes and Puppetry
Modeling—Pottery—Sculpture
Mural Paintings
Pageantry—Scenery—Stage
Paper Work
Photography
Picture Study
Poster Work
Printing—Block and Letterpress
Textile Decoration

(Continued on page 5-a)

HIGGINS INKS—more power to your pen

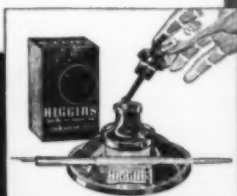
Higgins completes the power circuit between your brain, eyes, hand, pen and board. An ink whose jet-black fluidity lends itself to your every mood. For clean scratchboard drawings devoid of bubbles, chips or jagged edges, use Higgins.

This and other illustrations appear in Higgins new "Techniques" pamphlet. One copy only free to art instructors writing on school stationery. All others 50 cents.

AVAILABLE in a COMPLETE COLOR RANGE

HIGGINS

Scratchboard drawing in Higgins Ink by W. Parke Johnson. Courtesy of American Telephone & Telegraph Co.



HIGGINS INK CO., INC.

271 NINTH ST., BROOKLYN, N. Y., U. S. A.

SUNRAY

It is much easier to select your supplies from the new American-made Sunray tracing, drawing and art papers, bristol boards, charcoal papers, tracing paper tablets, stipple boards and others. Ask your dealer for samples and prices.

STEINER PAPER CORP.
50-52 Franklin Street, N. Y. City

(Continued from page 4-a)

Travel—Transportation
Visual Art

Many articles are listed under two and some under three classifications, thus making the index particularly useful for reference when working on some problem similar to those in this volume. A copy of this Index will be mailed to subscribers requesting it. Address The Managing Editor, *School Arts*, 44 Portland Street, Worcester, Massachusetts.

JOINS SCHOOL ARTS STAFF



Cordelia McLain Perkins, Head of the Fine Arts Department of Phoenix (Arizona) High School, becomes a member of the *School Arts* Staff as an Advisory Editor.

You will recall the article about her outstanding piece of work which appeared in the June 1941 *School Arts*, "Where Art Pays the Bills," or how an annual pageant earned \$65,000 which was turned over to the schools.

Reader's Digest thought so much of the article about her work that they used it in their October 1941 magazine.

Creative
DESIGN-DECORATE
Crafts O-P Craft

Crafts that appeal. Intriguing items adaptable to all ages—grades. Unlimited possibilities. O-P Craft inspires designing and is simply colored. No extra tools or equipment needed. Low priced. You'll be proud of the distinctively designed pieces that can be made under your supervision.

FREE ILLUSTRATED CATALOG

A generous packet of literature describing all O-P Craft articles in detail. Smart New Items. Lots of Ideas—Illustrated Designs IN COLOR. Color processes and techniques. Your opportunity to get new, practical, worth-while ideas. Free to teachers, others 10c. Write today. Dept. S-5.

THE O-P CRAFT CO., INC., SANDUSKY, OHIO

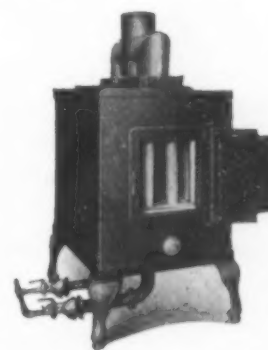
WAR CRAFTS!

Complete information about what craft materials are and will be available for the duration... includes lots of good instructional material, too. NOW is the time to plan your wartime craft program... send for your FREE copy today!!

LEISURECRAFTS, Dept. S., 1035 S. Grand Ave., Los Angeles

KERAMIC KILNS

"Keep 'em Firing"



Our long experience building these kilns makes them dependable and long-lived.

But like Sterling silver or fine cars—Ceramic Kilns can wear out or parts fail. Check over your kilns now, don't get caught short because of a shortage of replacement parts or materials.

Do You Need:

HI-K TUBES ★ EXTRA SHELVES AND SUPPORTS ★ TILE LINED PIPE AND ELBOWS ★ SECONDARY FLOORS ★ TILE PARTS ★ LATITE OR HIFIRE BOND HIGH TEMPERATURE MORTARS FOR PATCHING.



THE NEW HOPE SCHOOL OF ART SUMMER SESSION, NEW HOPE, PA.

June 28—Aug. 22—Two four-week terms

PORTRAIT—Sidney Dickinson
FIGURE—Alden Wicks
LANDSCAPE—John Folinsbee
WATER COLOR—Harry Leith-Ross
ILLUSTRATION—Lyle Justis
DECORATION—Charles Child
ABSTRACT AND NON-OBJECTIVE—

Lloyd Ney

STILL LIFE—R. A. D. Miller
MURALS—Maximilian Vanka
SCULPTURE—Harry Rosin
SURVEY COURSE—

Eight instructors one week each
Week-end visits to Art Galleries
Two Student Exhibitions
Series of mid-week lectures by artists
and art critics
Week-end class (Saturday and Sunday)
in painting

Catalog on request

The New Hope School of Art
NEW HOPE, PENNSYLVANIA

Summer Session • '42

JULY SIXTH TO AUGUST FIFTEENTH

featuring

• HENRY LEE Mc FEE, *Painting*
1940 & 1941 Guggenheim Award Winner

• PATTI PATTERSON, *Design*

SPECIAL COURSES IN FASHION
COMMERCIAL ART AND COSTUME DESIGN

THE CHOUINARD ART INSTITUTE

741 SOUTH GRANDVIEW, LOS ANGELES

MEXICO

INTERNATIONAL
UNIVERSITY OF ART
SAN MIGUEL DE ALLENDE, GUANAJUATO

5th year: July first to September first

\$185.00 includes room, all meals and two full
months of courses! International faculty, full
credits, crafts and fine arts.

For an illustrated prospectus, address

STIRLING DICKINSON

1800 Lake Shore Drive - Chicago, Illinois

The Art Institute of Chicago

Six Week Summer Session
June 29—August 7

DISTINGUISHED RESIDENT AND
VISITING FACULTY

For Catalog, address Lloyd Cowan, Registrar
Michigan Avenue at Adams Street
Chicago, Illinois

HOLLYWOOD ART CENTER SCHOOL

Costume Design, Pat-
tern Drafting, Fashion
Illustration, Interior
Decoration, Drawing
and Painting
HENRY LOVINS
Director



Est.
1912

Cartooning and Ani-
mation, Commercial
Art, Sculpture and Ce-
ramics. Intensive
Summer Courses.
1905 No. Highland
Ave., Hollywood, Cal.

ART SCHOOL NOTES

Recognizing that among the art supervisors' and art teachers' many other duties, she is also called upon to advise her students concerning professional art schools, this column will, from time to time, give the reader information concerning catalogues available together with news of art school activities, of courses and of personalities.

* * *

With due recognition of the demands of war-time in art teaching, Mills College is announcing an interesting summer session in Creative Arts for both men and women. Under the direction of F. Carlton Ball, the arts and crafts in daily life and modern education will be stressed in a dozen excellent courses.

Because modern warfare is conducted through the cooperation of many specialists—civilian and military—the artist craftsman has an integral part in this effort now as never before. Consequently there will be special emphasis placed on courses at the Mills Summer session relating to constructive propaganda, camouflage and industrial design.

Outstanding among the courses announced will be those in the growth and character of modern art. In the fields of pictorial composition, problems of the artist and the history and development of Latin American art the summer session will have the services of Antonio Sotomayor, Bolivian painter, muralist and caricaturist. His work is widely known in both North and South America.

Equally significant in the list of courses is that in Basic Crafts, planned with the non-professional student in mind, as well as the playground supervisor, elementary school teacher, and others interested in child development; also persons concerned with occupational therapy. Special attention will be paid to the use of salvage materials in making well designed functional objects.

Classes in Photography, Interiors of the Modern Home, Art in Relation to the Learning Process, Metal Work, Pottery, Weaving and Jewelry are included in the summer program.

* * *

Fashion classes to be held at Rowayton, between Darien and So. Norwalk, Conn., will begin July 6, according to an announcement by Miss M. D. Meaney, executive director of the Fashion Art Design School, 545 Fifth Avenue. The Rowayton School will operate in conjunction with the Fifth Avenue School which remains open all during the summer.

The classes at the summer school will be under the personal direction of Mr. William Fletcher White. Mr. White is a well known commercial artist and illustrator, known in the newspaper, magazine and book publishing fields. He has exhibited his work at the Metropolitan Museum and the Dudensing Gallery, and has had previous experience teaching at various art schools.

An intensive course of study is planned at the School at Rowayton, giving all students full opportunity to do worth-while defense work in conjunction with their studies.

FASHION ART DESIGN SCHOOL

SUMMER CLASSES

NEW YORK AND ROWAYTON, CONN.

Write for "Circular E"

545 FIFTH AVE., NEW YORK, N. Y.



SUMMER ENROLLMENTS

Special courses for school teachers. Handi-
crafts using non-priority projects. Odd and
discarded materials. Minimum cost programs.
Short, intensive and full-time courses. Enroll
any day for required training. . . . Catalog.



UNIVERSAL SCHOOL OF
HANDICRAFTS
2503 RKO Bldg., Radio City, New York City

THURN SUMMER SCHOOL OF MODERN ART

Preferred by Progressive Art Teachers and Students
Modern Ideas • Modern Methods • Modern Philosophy

15th year

descriptive folder on request

EAST GLOUCESTER MASS

AMERICAN ACADEMY OF ART

PRACTICAL courses in all branches of Commercial and Fine
Art, Drawing, Painting, Illustration, Layout, Lettering, Car-
tooning, Fashion Illustration, Dress Design, Millinery. In-
dividual instruction. Summer term June 29. Fall term Sept. 8.

FRANK H. YOUNG, Director

Dept. 9

25 E. Jackson Blvd., Chicago, Ill.

MOORE INSTITUTE OF ART

School of Design for Women

98th Year. Design, illustration,
interior decoration, fashion arts,
fine arts, advertising. Teacher
training: B.F.A. degree. Stage-
craft and puppetry, jewelry, pot-
tery. Day, evening, Saturday.
Residences. Oldest school of art
applied to industry. CATALOG.
1328 N. Broad St., Philadelphia, Pa.

THE Art Career SCHOOL

Quality now for a Career in Advertising
Art, Cartooning, Illustration, Fashion Drawing, Cos-
tume design or Fine Arts. Distinguished staff. 16th
year. Free Placement Bureau.

Summer Classes held in New York Studios and
in Snow Valley, Manchester, Vermont
For catalog, address Charles Hart Baumann, Direc-
tor, Studio 2008, 175 Fifth Avenue, New York City.

SEVENTH SEASON

The Kingsland Camp School

LAKE DUNMORE, VERMONT

JUNE 27 — AUGUST 29, 1942

Puppetry — Theatre Arts — Music — Dance
Under Professional Guidance

Address MABEL KINGSLAND HEAD, A.B., M.A.
Brandon, Vt.

CHICAGO ACADEMY of fine ARTS



Fascinating Direct-Project Training in Com-
mercial Art, Dress Design, Interior Decorating,
Industrial Design, Cartooning, Painting.
Special Accredited Summer teachers' courses,
under Ralph M. Pearson, begin June 29. Write for
information. 118 S. Michigan Av., Suite S-6, Chicago

The MASTER'S SCHOOL SUMMER SESSION

INTERIOR • DESIGN • JEWELRY
SILVERSMITHING • CERAMICS

TWO TERMS, July 6—31 August 3—28

815 BOYLSTON ST., BOSTON, MASS. • KENMORE 8952

CRAFTS CARRY ON!

Crafts must be carried on to achieve educational objectives... new materials are already at hand to replace scarce traditional materials... look to FELLOWCRAFTERS for supplies of traditional materials and guard future crafts programs by consulting FELLOWCRAFTERS for new craft ideas.

TOWNLIN POTTERY—One New Idea

Use dishes, bowls, paper plates as molds—form this new chemically hardened clay over the mold—the result is extremely hard finished pottery (with professional looking glaze if desired) without kiln firing. Learn this new easy-to-learn pottery technique easily, quickly, with the Townline-Introductory Kit including clay, glaze and instructions.

The Townline Introductory Kit - - - \$3.25

Complete Catalog 20 Crafts 15 cents.

Fellowcrafters, Inc.

64 STANHOPE STREET BOSTON, MASS.

EXPERT TRAVEL SERVICE—NO CHARGE
CALIFORNIA—CANADIAN ROCKIES—YELLOW-
STONE—GLACIER—COLORADO—GRAND CANYON
—DUDE RANCHES—SMOKIES—GULF—FLORIDA

MEXICO BEST HOTELS FROM CHICAGO \$183

From Kansas City \$162, St. Louis \$174, San Antonio \$128, New York City \$215. 16 Days. Mexico City, Acapulco, Taxco, Xochimilco. Not a bus trip. Two Nights in Pullman. Leave every Saturday. Without Extra Days Visit Guadalajara, Patzcuaro. \$215 from Chicago.
Send for Folders

MARNELL

PALMER HOUSE
CHICAGO

16th Year
State 6593

THE SUMMER SCHOOL OF PAINTING

AT SAUGATUCK, MICHIGAN

Credit affiliation with the
SCHOOL OF THE ART INSTITUTE OF CHICAGO

June 29 — September 5

Classes in Landscape, Figure and Still Life Painting, Lithography and Crafts.
Full credit given towards degree requirements.
Our unique location gives unusual opportunities for all vacation activities.

Address Sec., Summer School of Painting
Saugatuck, Michigan

THE UNIVERSITY
OF NEW MEXICO
FIELD SCHOOL OF
INDIAN ART
at Santa Fe

JULY 27—AUGUST 22

Director—KENNETH M. CHAPMAN

Address: Registrar, U. of N. M., Albuquerque, New Mexico



RINGLING SCHOOL OF ART

(School of the John and Mabel Ringling Museum of Art)

Announces 11 weeks' summer term for artists, art teachers, art students and art hobbyists, at Little Switzerland, North Carolina—4000 feet elevation. Faculty of outstanding artists teaching Drawing and Painting, Illustration, Commercial Art, Fashion Arts. Superb living accommodations. Board, room, tuition \$250. Special weekly rates. Winter School—Sarasota, Florida. Write for general catalog and folder "Summer Study in the Land of the Sky."
Address: V. S. KIMBROUGH, Pres., Sarasota, Fla.

THE TRAPHAGEN SCHOOL OF FASHION... For Results

INTERNATIONALLY CELEBRATED GRADUATES
Intensive Six Weeks' Summer Course

Professional methods for beginners or advanced students. Fashion Drawing, Sketching, Life, Design, Styling, Fabric Analysis, Fashion Writing, Textile, Stage & Screen Design, Interior Decoration, Window Display, Draping, Pattern-making, Grading, Dressmaking, Millinery, Teacher Training. Approved by Regents. Day & Eve. Investigate Before Registering. Send for Circular 9. TRAPHAGEN, 1680 Broadway, 52d Street, New York

NEW INEXPENSIVE — CREATIVE CRAFTS

It's smart to order all your ART and CRAFT Supplies from ONE RELIABLE SOURCE

WESTERN CRAFTS & HOBBY SUPPLIES

532 W. 2nd Dept. 8 Davenport, Iowa

Cranbrook Academy of Art, realizing that the national emergency calls for quickening and intensification of the educational processes of the country, announces that its 1942 summer session will be lengthened to ten weeks. Courses will be offered in Drawing and Painting, Modeling and Sculpture, Design, Pottery and Ceramics, Weaving and Metal Craft.

The Summer Semester opens June 22, by which time the school will have been granted the right to award academic degrees. Candidates will be accepted for the degree of Bachelor of Fine Arts, Master of Architecture, Master of Industrial Design, and Master of Fine Arts.

The summer session is so planned that it may serve as a first term for students desirous of acquiring degrees and as a workshop primarily for advanced teacher training.

Chouinard Art Institute announces July 6 through August 14 as the dates for its summer session. A full program is scheduled to include courses in Painting, Landscape, Color and Design, Costume Design, Advertising Illustration, Lettering and Layouts, Fashion Illustration, Life Drawing, Quick Sketch, and a Junior Class.

Instructors include Henry Lee McFee, James Patrick, Patti Patterson, Leonard Wheeler, Charles Cruze, Alleen Althea Ulber, and members of the regular staff.

An unabridged course in all its departments will be offered in a six weeks' summer session by the School of Professional Arts. This summer school is designed to be of particular interest to professionals and teachers who wish to brush up on current trends and new techniques, and to young people who wish to try a short course before registering for a regular plan of study.

Within School Arts Family

For your Pan-American material, send to Frank W. Hubbard, Director of Research Division, N.E.A., 1201-16th Street, N.W., Washington, D.C., for the newsletter *Among Us*.

I have just seen a copy of that excellent magazine *Fashion Digest*, edited by Ethel Traphagen of the Traphagen School of Fashion. It comes out quarterly at the subscription price of \$1.00. What to wear and when as well as the accessories makes it the guide on what my lady is wearing from head to foot. The original designs will repay any teacher of costume design.

For this most profusely illustrated magazine send \$1.00 for a year's subscription (4 issues) to the Secretary of the *School Arts Family*, Printers Building, Worcester, Mass.

Just available, a new 64-page Handbook of Arts and Crafts will be sent free on request to instructors of crafts classes at summer camps, schools, occupational therapy departments of hospitals, clubs or any other groups interested in the arts and crafts, by Educational Materials, Inc., 46 East 11th Street, New York City. The handbook is a mine of comprehensive information concerning the materials needed, and directions for their use, in connection with Basketry, Loom Weaving, Leatherwork, Metalwork, Pottery, Beadwork, Claycrafts, Batik, Modeling, Book Binding, Block Printing, and many other fine hand crafts.

Flicker Facts

CONVENIENT!
ALWAYS READY
TO USE!

EASY TO
CLEAN

JUST
FLICK OPEN

ECONOMICAL!
— LOW COST
— LONG LIFE
Easy
On Your
Pocket
Book!

BIG INK
CAPACITY
Triple Reservoirs
Give More
Strokes
Per Dip!

A Special Point
for draftsmen, artists, letterers,
designers who use the ruler
for some of their work.

Special
Ruling Flanges

The improved
"Speedball"
Drawing and
Lettering Pens

Now available in 8 sizes
of round tips only.

Both top and bottom
feeders are made of
tempered pen steel to
give longer service..
Fan slits with grooved
tips give better strokes..

With all four styles A-B-C-D you can
save much time and effort because
each different shape
SPEEDBALL
will produce one or more
of the basic alphabets
without retouching...

Send a 3¢ stamp for sample lesson
on pen lettering.

Hunt Pen Co.
CAMDEN N.J. U.S.A.

Drawn and Lettered with B-C-D Speedballs in Speedball ink.

**THERE'S NO
SCARCITY
of
CRAFT ERASERS
—because there's
NO RUBBER
in them!**



This is good news for you! Once you've tried Craft you'll discover many features never before obtainable in an eraser. They improve with use; never mar, rumple or tear delicate paper. Specify Dixon Craft eraser-cleaner on your requisition.

School Bureau
Pencil Sales Department 135-J6
JOSEPH DIXON CRUCIBLE CO.
Jersey City • New Jersey

CERAMIC SUPPLIES



CLAYS-GLAZES-KILNS
COLORS-SUNDRIES
Ask for complete information
and give facilities for firing
Write to Dept. C
B. F. DRAKENFELD & CO., INC.
45-47 Park Place, New York, N. Y.

Going to New York this summer? Thanks to member of the *School Arts* Family, Edith Nichols, Assistant Director of Art in New York City, I find that one of the most complete booklets about "Art in New York—A Guide to Things Worth Seeing" may be obtained from the Municipal Art Society, 119 E. 19th Street, New York City. It's filled with lists of places to go—museums, schools, churches, locations of statues, fountains, and monuments, art dealer's galleries, names of architects, artists and sculptors with location of some of their work. You'll want the list of the 35 prominent art schools in New York which appears in this most inclusive book. It's worth double its price!—send only 30 cents. Send money and request to the Secretary of the *School Arts* Family, Worcester, Mass.

Your Secretary has just seen a copy of "An Art Approach to Education" by Fred Strickler, Assistant Professor of Education, Teachers College, Columbia University. When this book was first passed along it seemed almost as if I would have a bad case of eye and emotion dyspepsia if I tried to take it in one bite, so I set it aside the way one does a box of candy or a choice collection of dried fruits and kept nibbling.

You will be pleased with this book. It is one that you can pick up and read again and again and fortunately Fred S. has so wide an acquaintance and has had so many personal experiences that the book abounds with them and therefore instead of being a treatise on the subject it is accented and punctuated with these personal observations.

How this ever happened I don't know—but I opened the book at page 69 and found myself reading: "What art education should do, and all it needs to do, is to get people to want to play or sing, draw or paint, cook or sew, fashion clay or wood, read or write and the like, and then attend them to see that they will wish to continue to do these things. It will not matter that the harmonica is preferred to the violin, photographic reproduction to symbolic creation, the preparation of a long series of desserts to the problems of family budgets, the construction of a what-not to a war memorial, or the pulp magazine to the everlasting essay. Such simple pursuits give evidence of the power to develop into their opposites. The present experience that exists for its own sake is prophetic of what lies ahead as well as a record of what has gone."

A delight to read and a privilege to own, this book earns its keep on any teacher's bookshelf. Your *School Arts* Family Secretary can tell you where to send for a copy.

Third Annual New York Art Teachers' Association Exhibit, April 26–May 10, Education Gallery, Museum of Natural History.

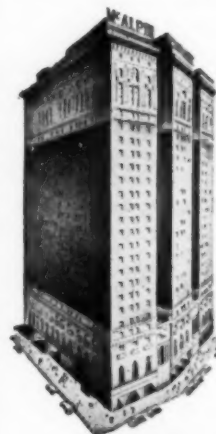
Art Teachers practice what they preach and showed in their exhibit that when they are not contributing their talents toward defense and instructing others to that end, they are showing the growing generation the place of beauty and creation in democratic life and preserving that tradition by themselves forming a vital creative force.

It is a hopeful thought that in these days, when all forces are passing toward destruction, that there remain balancing forces which foster creation, forces which prevent the smothering of the very things for which we fight.

COMING TO NEW YORK?

Stop at **HOTEL McALPIN**

Because it is located in "the center of convenience", McAlpin guests have more time to devote to business and for pleasure.



1 block from
Penn Station
and Empire
State Bldg.

B.&O. Motor
Coaches
stop at our
door

DAILY RATES

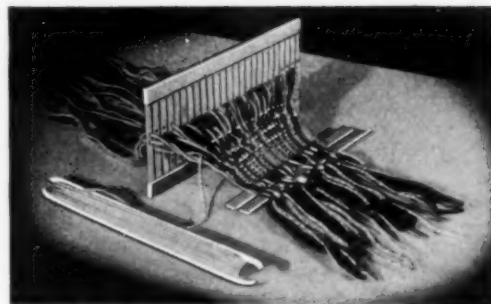
Single from
\$3.30

Double from
\$4.95

**HOTEL
McALPIN**

BROADWAY AT 34th ST., NEW YORK
Under KNOTT Management
JOHN J. WOELFLE, Manager

HAND WEAVING LOOM



Operates quickly . . . easily . . .
holds students' interest.

Weaves any kind of material; raffia,
cord, rags, etc., into: neckties, bags,
belts, scarfs, etc.

SEND TODAY FOR SAMPLE
Specially priced at 50 cents

Handbook of Arts and Crafts Instruction
sent free on request.

WRITE TODAY

EDUCATIONAL MATERIALS, INC.
48 EAST 11TH STREET DEPT. 7 NEW YORK, N. Y.

Handicraft
CREATIVE HANDICRAFT
Basketry, Reed, Raffia, Modeling, Metalcraft, Leathercraft
Material, Shop Tools—Flags, Wool Yarn, Warp. Write
for No. 42 Catalog. Nationally advertised School items.
AMERICAN REEDCRAFT CORPORATION
Dept. S.A., 130 Beekman Street, New York City

A LIBRARY OF SOURCE MATERIAL for the BUSY ART TEACHER

CLASSIFIED BY SUBJECTS IN REFERENCE FORM

Projects and Appreciation

754	Bird in Art, 16 pages	\$.75
101	Costumes, American, 1775-1925	1.00
102	Costume Design, History of Egyptian to 1840	1.00
251	Creative Expression, 22 plates	2.50
761	Design Principles, 8 pages	.75
106	Holiday Cut-outs, 24 plates	1.00
108	How to Draw the Human Head	1.00
158	How to Draw the Human Figure	1.50
157	Indian Arts—27 plates, 8½ x 11 in.	1.50
113	Landscape in Decoration, 17 plates	1.00
120	Lettering, 21 plates	1.00
195	Master Model Drawing	1.95
118	Mexico, Arts and Crafts, 17 plates	1.00
156	Old World Decorative Designs	1.50
760	Plant Form in Design, 16 pages	.75
153	Posters—School Posters, 24 plates	1.50
201	Simplified Modern Design, 26 plates	2.00
763	Tree in Art, 16 pages	.75

Handicraft Portfolios

202	Art Metal Craft, 17 plates	\$2.00
109	Block Printing—Pictorial, 17 plates, 8½ x 11 in.	1.00
116	Leathercraft, Tooled and Modeled, 17 plates, 8½ x 11 in.	1.00
119	Textile Decorating, 17 plates	1.00

Modern Art Portfolios

Collected and arranged by Pedro deLemos
Each title contains 36 plates, 8½ x 11 in.: 4 of the plates are in full color.

301	Modern Art in Book Illustration, Type Style and Decoration of Book Covers	\$3.00
303	Decorative Design	3.00
304	Etchings and Block Prints	3.00
305	Architecture—Buildings	3.00
306	Interior Decorating and Furniture	3.00
307	Novelties and Jewelry	3.00

Books

AA	The Art Teacher, Pedro deLemos	\$8.00
BB	Applied Art, Pedro deLemos	5.00
BB	Bookbinding for Beginners, Bean	2.50
CC	Color Cement, Handicraft, deLemos	5.00
CAR	Cartooning, Harriett Weaver	2.50
	Guatemala Art Crafts, Pedro deLemos	3.75
MGR	The Magic Realm of the Arts, Bailey	1.50
PPS	Plays and Puppet Shows	1.00
SAC	Selling Art to the Community, Wadsworth	1.50
SYS	Symbolism for Artists, Bailey	4.50

Send Orders to
SCHOOL ARTS, 126 Printers Building, Worcester, Mass.
or to the following school supply companies:

Clearfield, Pa. Kurtz Bros.
Chicago Practical Supply Co., 1315 So. Michigan
Dallas, Texas Practical Drawing Co.
Eau Claire, Wis. Eau Claire Book and Stationery Co.
Kansas City, Mo. Hoover Brothers, Inc., 922 Oak St.
Lansing, Mich. Mich. School Service, 117 Shawwassee, W.
Los Angeles, Calif. Amer. Seating Co., 6900 Avalon Blvd.
Milwaukee, Wis. Eau Claire Book and Stationery Co., 3100 W. Cherry St.
Omaha, Neb. Omaha School Sy Co., 1113 Nicholas St.
San Francisco, Calif. Amer. Seating Co., 521 Mission St.
Seattle, Wash. John W. Graham Co., 1111 4th Ave.
Syracuse, N. Y. Am. Seating Co., 935 W. Genesee.
CANADA—at Canadian delivered prices, Moyer School Supplies Ltd., Moncton, Montreal, Toronto, Winnipeg, Saskatoon, Edmonton.

Send me numbers.....
.....
Enclosing \$.....
Or send bill to Board of Education
Name.....
School Address.....
City.....State.....

School Arts, June 1942

FELLOWSHIP AVAILABLE AT OHIO UNIVERSITY

A Graduate Teaching Fellowship in the School of Painting and Allied Arts is available to a qualified student who holds the baccalaureate degree from an accredited college or university and who has had the equivalent of an undergraduate major in art. The fellow is required to give one-half of his time to teaching of art under supervision in the University of Ohio Training School and is expected to carry one-half of a normal load of graduate work toward the master's degree. Stipend is \$300 and tuition. Applicants for the fellowship should send information regarding special training together with references to Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens, Ohio.

NEW BOOK OF CRAFTS

The national emergency demands readjustments in all lines of activities. In the art field, loyal, alert art directors and teachers are asking, "What can we do in our art departments to project wholesome influences into our communities?"

A new book just published by the Holden Publishing Company helps to answer this question. Titled "Stitching, Crocheting, Knitting, Hooked Rug Making," these are some of the timely subjects covered in this book of simple processes for schools and recreation groups. In addition, there are chapters on Knotting, Embroidery, Weaving, Decorative Darning, and Smocking. More than 40 pages of clearly illustrated material. A valuable aid in setting up entire programs for craft classes of any age.

The American Crayon Company is named as sole distributor for this new publication. Per copy price is \$1.25.

HIGGINS INK CO. ISSUES FOURTH EDITION OF WORLD FAMOUS "TECHNIQUES"

Coming at a most opportune time when greater interest than ever is apparent in the use of Higgins American Drawing Inks, the company announces the issuance of the fourth edition of their booklet "Techniques." This strong feature of the company's sales promotional program bears a creditable share in the responsibility for the continued increase in sales of Higgins Drawing Inks over a long span of years. Higgins have always fostered educational pictures and technical descriptions of the many art purposes for which their star product is used. In 1927 they issued the first competent collection of this information in booklet form. The appropriate title selected was "Techniques." Some of America's foremost artists contributed sketches for reproduction in this and subsequent numbers of "Techniques."

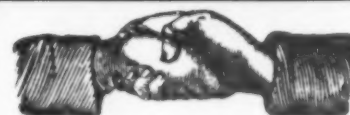
The company's policy for distributing "Techniques" is to send one copy free of charge to each instructor of art who requests a copy on school stationery. All others must pay 50 cents.

PROGRAM FOR ART MEETINGS AT THE N.E.A.

The Art Department of the N.E.A. will hold its meetings in Denver on the afternoons of Monday, Tuesday, Wednesday, June 29, 30, and July 1.

Monday afternoon's meeting will be of special interest to all secondary school teachers. There will be a joint meeting first, followed by a program in the arts group which will demonstrate how art can be used to enrich general education, social studies, and English in the high schools.

Tuesday's meeting will be of special interest to elementary teachers, and materials are being



from American Handicrafts Company to W. A. Hall & Son

Your 37 years in the Leathercraft field as a pioneer, a leader and the first American handicraft firm, has earned you many friends throughout the country who will long remember your friendly, understanding service.

Although American Handicrafts Company have purchased your stocks and have added them to their own extensive Leathercraft line, it is with regret that they announce the closing of America's oldest handicraft firm, W. A. Hall & Son.

The American Handicrafts Company pledges to do their utmost to maintain the same standards of quality and prompt, friendly service that have made your name a symbol of integrity to Leathercraftsmen throughout the country.

American Handicrafts Company Quality Craft Supplies

2124 So. Main St. Los Angeles, Cal. 193 William St. New York, N. Y.

assembled which will be useful in their teaching.

Wednesday's program will combine several large groups and will emphasize inter-cultural relations, particularly with South America. A representative of the Coordinator's office in Washington will speak and will also be available for conferences.

Other speakers will be Oliver LaFarge, novelist and Pulitzer prize winner; Lester Dix, Head, The Lincoln School of Teachers College; Dean Peik, College of Education, University of Minnesota; Helen Heffernan, United States Office of Education; and others of equal distinction.

Art Tours Following Meetings

For those who make the long trip to Colorado, and who, with summer vacation ahead of them, may perhaps wish to visit art centers and places of interest in the region, the Committee is sponsoring several Art Tours. Trips are being planned to include the Fine Arts Center at Colorado Springs, the Pikes Peak Highway, Central City and other mining towns, Santa Fé, the Indian Pueblos, and Mesa Verde National Park.

RETIRED WITH HONOR

The advertisement of W. A. Hall & Son, Leathercraft Supplies, was omitted from the May issue of *School Arts*. This is the first omission of this advertisement in about 40 years. Mr. E. W. Hall, the "son," has sold the business to the American Handicrafts Company.

The breaking of this business tie after so many years of friendship is like losing a member of the family. Our business relations have been of the finest and thousands of *School Arts* subscribers have enjoyed the excellent service and superior material of this old and reliable concern.

How to get the best art teaching helps to use in your grade classes

Use this big book of tested



art teaching helps
**SEND FOR YOUR
COPY NOW!**

The ART TEACHER
by Pedro deLemos

*No waiting . . . get the book at once,
but pay for it as you use it, in only
four convenient monthly payments.*

Imagine having in your hands ready for immediate use in your school work a big book of 492 pages . . . 388 of them being illustrations, giving you the most successful lessons which other teachers have discovered. Think of the time it saves you in preparing your work. When you need art ideas you find them quickly in THE ART TEACHER.

LIST OF 17 CHAPTERS LOADED WITH IDEAS READY TO HELP YOU

1. Drawing . . . Objects, Trees, Landscapes.
2. Drawing . . . Birds, Animals, People
3. Torn and Cut Paper Work
4. Painting and Color
5. Illustration and Blackboard Drawing
6. Modeling and Pottery
7. Design . . . The Design Unit
8. Design . . . The Application
9. Posters
10. Lettering and Booklet Making
11. Holiday Projects
12. Toys and Woodwork
13. Sewing, Weaving, Basketry
14. Home and Garden
15. Puppets and Stagecraft
16. Picture Study and Nature Study
17. Schoolroom Helps

This book becomes your working library of school art. Shows results with all art mediums . . . pen, pencil, crayon, water color, tempera, clay, paper, cloth, needlework, woodwork, toys. Correlation ideas are shown which help in teaching health, civics, geography, and history. Shows you how to stretch your art supplies by using economical material, such as newspaper, tin cans, corks, old suit boxes, and so on.

Special plan to help you use THE ART TEACHER while paying for it in four easy, convenient payments . . . \$1.00 puts the book in your hands immediately, you begin to use it at once . . . then for four months you send just \$2.00 per month . . . a total of \$9.00.

MAIL COUPON NOW — Pay as you use book

SCHOOL ARTS MAGAZINE, 126 Printers Building, Worcester, Mass.

☐ Enclosed is \$1.00 . . . Please send the big 492-page book, ART TEACHER . . . After ten days I will send \$7.00 . . . or accept your Budget Plan or I will return the book postpaid, and my \$1.00 will be refunded.

☐ Enclosed is \$8.00 . . . in full payment.

NAME

SCHOOL ADDRESS

CITY

STATE

Subscribers to SCHOOL ARTS Magazine may have the book on 10 day trial

NOW you can get Pan-American Illustrative Material from one of America's famous art centers ... **Pedro deLemos' New Book has it**

GUATEMALA ART CRAFTS



No more hunting for illustrated material on Guatemala—here it is in good measure—138 excellent illustrations especially selected and made by Editor Pedro deLemos.

You get illustrations which Mr. deLemos knows you want to have in your classes—not only the native art craft work, but also how the people live, their history, maps showing where the various tribes are located, their habits and customs—this collection is no surface selection—it digs down deep into the life of the people who have caused Guatemala to be christened "The Tropical Switzerland."

Native arts and crafts follow the four great channels:

Pottery	Ceremonials
Clothing	Architecture

Pottery, some of it going back to before Columbus discovered America, shows some of the finest shapes and decorated surfaces which have been found on this continent.

Designs used in textiles—both for clothing and blankets—are the outstanding productions resulting from long generations of designers. These designs are far and away the best that have thus far come from any South or Central American Country.

Ceremonials and architecture have been blended in the churches, in the religious processions, the clothing worn, and the masks carved and used on special festival days.

GUARANTEE. If you are not absolutely delighted with this new book—send it back by return mail. But if you are like most of the teachers who have bought the book, you'll enjoy every page, and the book will find an important place on your personal library shelf.

A Prize Book for only \$3.75

Don't delay . . . Mail Coupon Today

SCHOOL ARTS MAGAZINE 126 Printers Building Worcester, Mass.

Please send immediately the NEW BOOK BY PEDRO DELEMOS
GUATEMALA ART CRAFTS

☐ Enclosed is \$3.75

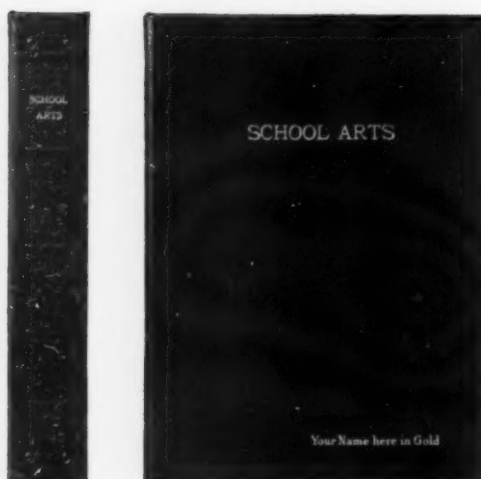
☐ Please send bill

Name.....

School Address.....

City or Town..... State.....

Bind Your Copies of
SCHOOL ARTS
this inexpensive way



Binder for your SCHOOL ARTS

Holds 10 issues, keeps copies in one place, issues may be removed as needed. Black imitation leather cover stamped SCHOOL ARTS in gold.

Price to subscribers . . . \$1.65
With your name stamped in gold . . . 2.00
Please print name on orders
Special price on 4 or more

Send your orders to your

Sec'y SCHOOL ARTS FAMILY
126 Printers Building Worcester, Mass.

Readers Index to Advertisers, June 1942

ART SCHOOLS—ART INSTRUCTION

American Academy of Art	6-a
Art Career School	6-a
Art Institute of Chicago	6-a
Chicago Academy of Fine Arts	6-a
Chouinard Art Institute	6-a
Fashion Art Design School	6-a
Hollywood Art Center School	6-a
International University of Art	6-a
Kingsland Marionettes	6-a
The Master's School	6-a
Moore Institute of Art	6-a
New Hope School of Art	6-a
Ringling School of Art	7-a
Summer School of Painting	7-a
Thurn Summer School	6-a
Traphagen School of Fashion	7-a
Universal School of Handicrafts	6-a
University of New Mexico	7-a

ART, DRAWING AND PAINTING MATERIALS

American Crayon Company	Cover 4
Binney & Smith Company	1-a
Jos. Dixon Crucible Company	8-a
Esterbrook Pen Company	2-a
Higgins Ink Company, Inc.	5-a
C. Howard Hunt Pen Company	3-a, 7-a
Steiner Paper Corporation	5-a
Talens & Son	2-a, 3-a
F. Weber Company	2-a
Winsor & Newton, Inc.	4-a

BOOKS AND OTHER PUBLICATIONS

Pacific Press Publishing Association	3-a
--	-----

EQUIPMENT, SUPPLIES, AND TOOLS

Denver Fire Clay Company	5-a
B. F. Drakenfeld & Co., Inc.	8-a
C. Howard Hunt Pen Company	3-a, 7-a
Metal Crafts Supply Company	4-a

HANDICRAFT MATERIALS

American Handicrafts Company	9-a
American Reedcraft Corporation	8-a
B. F. Drakenfeld & Co., Inc.	8-a
Dwinnell Craft Shop	4-a
Educational Materials, Inc.	8-a
Fellowcrafters, Inc.	7-a
J. L. Hammett Company	4-a
Leisurecrafts	5-a
Metal Crafts Supply Co.	4-a
The O-P Craft Company	5-a
Thayer & Chandler	3-a
United Clay Mines Corp.	2-a
Universal Handicrafts Service	4-a
Western Crafts & Hobby Supplies	7-a

HOTELS

Hotel McAlpin	8-a
-------------------------	-----

LEATHER, TOOLS AND SUPPLIES

American Handicrafts Company	9-a
Dwinnell Craft Shop	4-a
Fellowcrafters, Inc.	7-a
J. L. Hammett Company	4-a
Leisurecrafts	5-a
Osborn Bros.	4-a
E. A. Sweet Company	4-a
Thayer & Chandler	3-a
Universal Handicrafts Service	4-a

TOURS AND TRAVEL

Marnell Travel Service	7-a
----------------------------------	-----

4 Crafts for next year's art classes



LEATHERCRAFT

Seventeen plates—8 of them double size—which give you all the essential step-by-step methods of doing good leathercraft; 8 plates of diagrammed instructions—applying designs—tooling, incising, modeling, lacing, stamping; 8 plates giving you working instructions for making covers for books, book-ends, purses, mats—with 51 full-size designs ready to apply. Printed instructions tell you about the techniques, and little short cuts that improve your craft work.

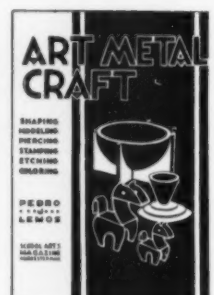
Only \$1.00



TEXTILE DECORATING

Ten of the most successful methods for applying designs to textiles fully described and with the step-by-step methods fully illustrated—block printing, batik, tied and dyed, painting, stencil relief and so on. All instructions are illustrated, no making a mistake about a method. Forty-two full-size designs ready to use—many other design motifs which may be enlarged or reduced to fit textile work. Don't miss this help at this low price.

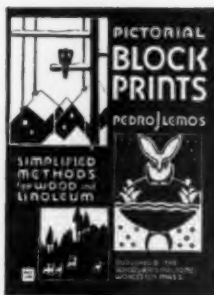
\$1.00 delivered



ART METAL CRAFT

Do you know that there are 7 important tools for metal craft? And here are the instructions, the projects and even the designs for completing 47 articles—book-ends, candlesticks, boxes, bowls, lanterns, etc.—with these 7 tools. Shows you how they etch silver, brass and copper and what acids to use, how to tool the metals, how to shape bowls. These simple tools and these few instructions put successful metal work within the reach of all art classes.

Send \$2.00 for your copy



PICTORIAL BLOCK PRINTING

If you want to do successful block prints then here is your opportunity to follow in the footsteps of some excellent instructors. Sixteen plates of instructions and examples—all the details in illustrated form—preparing the block, printing the block, techniques, subject matter. Some of the finest examples in the type of block prints you can use in your classes—character studies, landscapes, calendars, Christmas designs, etc.

All this is yours for only \$1.00

Send Orders to SCHOOL ARTS Magazine

126 PRINTERS BUILDING, WORCESTER, MASSACHUSETTS

